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A HANDBOOK TO THE EGYPTIAN  
MUMMIES AND COFFINS EXHIBITED  
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## PREFACE

The structural alterations in the North Wing of the British Museum have made it possible to rearrange the collections in the Department of Egyptian and Assyrian Antiquities. As a consequence of that rearrangement, new guides to the exhibition were required, and it has been decided that the guides to rooms shall be replaced by handbooks dealing with classes of antiquities or subjects under which the antiquities can conveniently be grouped.

The first of these handbooks deals with mummies and coffins. All the objects described are exhibited in the First and Second Egyptian Rooms, except for the stone sarcophagi, which will be found in the Sculpture Gallery.

Mr. A. W. Shorter, M.A., and Mr. I. E. S. Edwards, M.A., have prepared the materials for this handbook and the introductions to the different sections. The book in its present form is the work of Mr. Edwards.

SIDNEY SMITH.

DEPARTMENT OF EGYPTIAN AND  
ASSYRIAN ANTIQUITIES.

*February 21st, 1938.*

CENTRAL ARCHAEOLOGICAL

Date

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## Plate No.

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## THE EGYPTIAN ALPHABET

Hieroglyphic writing does not indicate the vocalisation of words ; modern transliterations of this writing do not indicate even where vowels occurred in certain words. There are two types of transliteration. In the older type the letter *e* was inserted arbitrarily in words to facilitate some, even incorrect, pronunciation. In the transliteration used by modern scholars, all the alphabetic signs are treated as consonants and the assumption is made that two were pronounced like the Semitic '*alif*' and '*ayin*'. Names are spelt in a variety of ways, with many different vowels, and no standard forms exist.

In this book both types of transliteration are given in most cases. The older transliteration has been slightly modified for typographical convenience. Names follow the older method unless Greek forms, or forms that are established by use, are employed ; but it must be understood that this transliteration is conventional. The modern transliteration is always given in italics. Apparent discrepancies are due to the two transliterations following alphabetic spellings of different periods ; the modern transliteration prefers older forms, while the conventional often uses late spellings.

Hieroglyph	Conventional	Modern	Hieroglyph	Conventional	Modern
	A	<i>ʾ</i>		H	<i>h</i>
	Ā	<i>i</i>		KH	<i>h</i>
	Ā	<i>e</i>		KH	<i>h</i>
or <i>w</i>	I	<i>y</i>	or	S	<i>s</i>
or <i>e</i>	U	<i>w</i>		SH	<i>š</i>
	B	<i>b</i>		K	<i>k</i>
	P	<i>p</i>		Q	<i>q</i>
	F	<i>f</i>		K	<i>g</i>
or	M	<i>m</i>	or	T	<i>t</i>
or	N	<i>n</i>		D	<i>d</i>
or	R and L	<i>r</i>		TH	<i>t</i>
	H	<i>h</i>		J	<i>d</i>

## MUMMIFICATION.

The motives underlying mummification<sup>1</sup> in Egypt were threefold : the preservation of the body from decomposition, the maintenance of the personal identity and, in later times, the creation of a form resembling that of the god Osiris after his embalmment. All these requirements had to be satisfied in order to ensure the survival of the dead in the next world. The practice, however, was not introduced until the beginning of the dynastic period. In pre-dynastic times the body was simply wrapped in a cloth or matting and was buried in a contracted position in the sand, where, owing to the drying influence of the hot sand, it became desiccated and so remained until either the forces of nature removed the sand from above it or the jackals of the desert obtained access to it. Mummification was the direct outcome of the development of the tomb from a mere hole in the sand containing the dead body to an edifice designed to protect it from interference, for when the body was no longer preserved by being in

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<sup>1</sup> The word Mummy is derived from an Arabic word موميّة *mūmiyah* "a body preserved by wax or bitumen," which, in turn, is derived from موميّا *mūmiyā* "bituminous wax."

contact with the sand it was inevitable that it should require artificial means to prevent its decomposition.

Egyptian literature gives us very little information on the technique of mummy-making, so that we have to rely for our knowledge chiefly upon modern scientific investigation and the evidence of the classical historians Herodotus and Diodorus<sup>1</sup>. According to Herodotus, three distinct methods were practised in his day (c. 450 B.C.), depending on the means of the person involved. The first and most expensive method consisted in the removal of the brain, partly by means of a hook which was inserted through the nostrils, and partly by the injection of drugs. Next, the entrails were taken out through an incision in the flank, and the abdomen was purified by means of palm-wine and incense. The body was then steeped in natron for seventy days, after which it was wrapped up in linen bandages smeared with gum.

The second and cheaper method differed from the first in that the flesh and entrails were removed by the action of cedar oil injected through the anus, leaving only skin and bone.

In the third and cheapest method the body was merely washed out with a purgative, soaked in natron for seventy days and wrapped in bandages.

Modern scientific investigation testifies to the

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<sup>1</sup> Herodotus II, 85-88. Diodoros Siculus, I, 91.



general accuracy of this account, but naturally it does not cover all the variations which prevailed at different times during the three thousand years in which mummification was practised.

Mummies of the Old Kingdom may be divided into two types: first, those prior to the Fourth Dynasty which resemble pre-dynastic burials in having the body laid in a contracted position, and, secondly, those dating from the Fourth-Fifth Dynasties, in which the body was placed fully extended. During the latter period at least, the viscera, excluding the heart, were removed from the body and put into Canopic jars, while the body cavity was packed with wads of linen. The body was then rubbed with natron and wrapped in bandages, upon which the face and other physical features were sometimes painted or modelled.

A more elaborate style which is occasionally found consisted in covering the shrouded body with a plaster shell modelled either in the shape of the whole body or merely of the head and shoulders.

During the Middle Kingdom the viscera were removed, as in the Old Kingdom, either through the flank incision or by the cedar-oil method described in Herodotus, and greater attention was paid to preserving as nearly as possible the shape and physical features of the body. The use of the cartonnage mask, which has already been noted in the Old Kingdom, became more common, and the

bandages, which were often wrapped around each limb individually, were increased in thickness. There is no evidence, however, that the removal of the brain which is mentioned in Herodotus was yet in practice.

Eighteenth Dynasty mummies show an advance in technique which continued until it reached its culminating point in the Twenty-first Dynasty. The natron bath was regularly used; the shape of the body was preserved more firmly by the application of resinous pastes to its surface; the viscera were removed as before and the body-cavity and eye-sockets were packed with wads of bandage. Artificial eyes made of calcite and obsidian sometimes replaced the wads in the eye-sockets. In order to prevent the nails of the fingers and toes from becoming detached during immersion in the natron bath, they were tied to their respective members with cotton or secured by tightly fitting metal caps. By this time the practice of removing the brain had become regular and the method described by Herodotus was probably the one employed.

In the Twenty-first Dynasty embalmment reached a degree of elaboration which was unequalled during the whole course of its history. Every member of the body was carefully moulded with packing inserted under the skin, so as to preserve as nearly as possible the living form. The viscera, after removal for embalmment, were wrapped in bandages and restored to their original positions within the

body, together with wax figures of the four sons of Horus. Any physical defects were made good. The arms were either extended down the sides or laid across the body so as to conceal the pudenda.

From the Twenty-second Dynasty onwards a steady decline is noticeable. While the general principles of the Twenty-first Dynasty were followed, the care taken became progressively less. Packing was but roughly executed and by Ptolemaic times the process was so crudely performed that fragments of potsherd were often employed to fill the body-cavity. To compensate for this deterioration in the process of embalming, far greater care was exercised over the appearance of the exterior than at any previous time. The bandages were arranged so as to form geometric patterns and the mummy was often enclosed in gaily coloured cartonnage cases.

In Roman times the bodies were simply coated with either bitumen or a mixture of resin and pitch, and the mummy became nothing more than a solid foundation for the external embellishments. A portrait of the deceased, painted on wood, was generally substituted for the cartonnage mask of earlier times, and wooden labels were attached to the mummies for their identification.

#### PREDYNASTIC.

No. 32751. Standard Case A.

The body of a man originally buried in a shallow, oval grave

on the west bank of the Nile, near Gebelein. The body has not yet been eviscerated and was probably not treated with any preservative liquid. The crouching attitude in which it now lies, on its left side with the hands before the face and the knees drawn up nearly to the chin, is typical of burials in the pre-dynastic period, to which this body belongs; survivals of it are found as late as the Twelfth Dynasty. The shape of the grave has been roughly imitated in the modern model; it is said to have been situated in a hill-side at the side of a *wadi*, and covered by two large boulders, represented by two stone slabs. Flint knives and pottery of a polished black and red ware have been placed with the body much as they might be found in a pre-dynastic grave. It should be noted that the pre-dynastic period falls into two distinct parts, in the earlier of which this ware was common, while in the later a decorated pottery of different fabric was used. There is no evidence as to whether this body belonged to a man of the earlier or later period. The man was fair-skinned and light-haired; it has therefore been suggested, as the dynastic Egyptians usually represented the Libyans as fair-skinned and blue-eyed, that he was of Libyan stock. His height was about six feet; the long, tapering fingers show that he did not work with his hands.

#### EARLY DYNASTIC.

No. 52888. Standard Case A.


Skeleton of a young woman, illustrating the position of the body in contracted burials of the First Dynasty.

(From Tarkhan. Presented by the British School of Archaeology in Egypt, 1913.)

(There are no specimens of mummies in this collection belonging to the time of the Old or Middle Kingdoms, save that of Ānkhef, see p. 26.)

#### XVIIIITH-XIXTH DYNASTIES.

No. 6665. Standard Case L. Plate I.

Mummy of  *ksibt*, Katebet. The head and breast

are covered with a mask of cartonnage, the face being gilded. Two studs of calcite are placed through the wig into the ears. On the wooden hands are rings of carnelian and other semi-precious stones. Two pectorals rest on top of the body: the upper one is surmounted by a figure of the goddess Nut, under which are two figures of the deceased adoring the sun-god in his bark in the form of a scarab, the lower pectoral contains a figure of the god Anubis in the form of a jackal. On the knees is a *shabti* figure.

(From Thebes. The coffin of this person is exhibited in the Second Egyptian Room, Wall Case 66, see p. 35.)

#### XXTH-XXIST DYNASTIES.

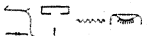
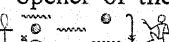
No. 48971. Wall Case 88.

Mummy of a priestess.

(From Thebes. Presented by the late Lady William Cecil, Baroness Amherst of Hackney, 1909.)

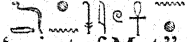
#### XXIIND-XXXTH DYNASTIES.

No. 30720. Standard Case K.

Mummy of  *ns-pr-n-nbw*, Nes-per-en-nebu, who has the titles of "libationer of Khensu" and "opener of the two doors in heaven in Karnak," the son of  *nh.f-n-hnsw*, Ānkhef-en-Khensu. The cartonnage case in which the mummy is enclosed is decorated with the usual funerary scenes. A figure of the pied bull of Āmenti is painted on the wooden base block.

(From Thebes. The inner coffin of this person is exhibited in Wall Cases 13 and 14, see p. 48.)

No. 6662. Standard Case K.

Mummy of  *dd-hns.w-iw.[f]-nh*, Jed-Khensu-*au[f]-ānh*, a "priest of Mut" and "scribe of the treasury." The cartonnage case, which was originally gilded and decorated with

the usual figures of gods and funerary scenes, has had the whole of its surface covered with a black resinous preparation which was applied for some ritual purpose, a practice known from the burial of Tutankhamen.


(From Thebes. The coffin of this person is exhibited with the mummy, see p. 46.)

No. 20744. Standard Case L.

Mummy of a priestess (?), enclosed in a cartonnage case. The mummy is kept in position by a block of wood fixed by pegs to the cartonnage under the feet; the case is laced up the back, and wooden arms are affixed. The front of the case and the gilded face have been blackened by a bituminous liquid for some ritual purpose. The cartonnage case shows the dress worn in life, the breasts are bared and the feet protrude.

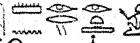
(From Thebes.)

No. 6666. Standard Case N. Plate II.

Mummy of  *pt-šri-ḥr-ʿt-wšb*, Pe-Sherä-Ḥer-äa-usheb.

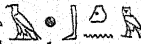
(From Thebes. The coffin of this person is exhibited with the mummy, see p. 48.)

No. 6999. Standard Case M.

Mummy of  *imn-iry-irt*, Ämen-äri-ärt, an official in the palace of Queen Ämenärdäs, the sister and wife of Pi-ankhi, who reigned over Egypt in the XXVth Dynasty. Figures of a winged scarab and the four sons of Horus are sewn on to the bead net covering the mummy. It is probable that the bead net was intended to have a magically protective effect.

(From Thebes. The coffins of this person are exhibited in Wall Cases 15, 28 and 29, see pp. 49, 51.)

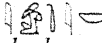

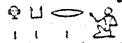
No. 6692. Standard Case M.

Mummy of  *ts-ḥb-ḥnm*, Ta-kheb-khenem. A net made of blue-glazed composition beads covers the body. Upon

the breast is a pectoral, consisting of small multi-coloured beads forming a winged scarab.

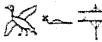
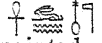
(From Thebes. XXVIth Dynasty. The coffins of this person are exhibited in Wall Cases 9, 17, 24 and 25, see pp. 47, 49, 50.)

No. 6697. Standard Case M.

Mummy of  *iti-nb*, Atā-neb, the son of   
 *ns-tš-hr-kš-rš*, Nes-ta-her-ka-re. The body is covered with the bead net and pectorals.

(From Thebes. Presented by His Majesty King George III, 1766. The coffin of this person is exhibited in Wall Case 26, see p. 51.)

No. 6681. Standard Case O.

Mummy of  *ps.f-tšw-(m)-wy-hnsw*, Paef-thau-(em)-āui-Khensu, surnamed  *nh-wm-nfr*, Ānkh-unen-nefer. On the base block is painted a bull, which wears a huge "menāt" collar, jumping over the mountains.

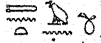
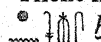


(From Thebes. XXIIInd-XXVIth Dynasties.)

No. 25258. Standard Case O.

Mummy of a priestess of Āmen-Rā at Thebes, enclosed in a cartonnage case and laced up the back.



(From Thebes.)

No. 22939. Standard Case N. Plate III.

Mummy and cartonnage case of  *tn.t-mw.t(.s)-n(.t)-gbtyw*, Thent-mut-n-Kehti, a priestess of Āmen, the daughter of  *hnsw-ms*, Khensu-mes. Among the funerary scenes on the cover, Horus and Thoth are shown pouring over the deceased lustral water, which is represented as a series of  "life" and  "well-being" signs.

(From Thebes. XXVIth Dynasty.)

## No. 6682. Standard Case O.

Mummy and cartonnage case of  *ps-di-inn.t*, Pe-dä-Äment, a superintendent of the workmen and door-keeper of the temple of Rā, the son of  *wsir-ms*, Usār-mes. The unpainted portion below the feet may possibly contain the intestines.


(From Thebes. XXVIth Dynasty.)

## No. 6686. Standard Case P. Plate IV.

Mummy and cartonnage case of a priestess. An empty space has been left in which the name and titles of the owner should have been inserted.



(From Thebes.)

## No. 30721. Standard Case P.

Mummy of  *nh.f-n-hnsw*, Ānkhef-en-Khensu, a priest.


(From Thebes. The mummy is inside the coffin, see p. 49.)

## No. 6659A. Standard Case Q.

Mummy of  *hr*, Her, son of  *wn-nfr*, Un-nefer. Some of the bandages are coloured blue or brown.

(From Thebes. The coffin is exhibited with the mummy, see p. 50.)



## No. 64052. Standard Case R.

Mummy and cartonnage cover of  *dd-inn-iw.f* *nh*, Jed-Ämen-äuf-ākh. In the second register from the bottom are figures of the cow of Hathor, the baboon of Thoth and the obelisk of Ämen.

(From Thebes. XXVIth–XXXth Dynasties.)

## PTOLEMAIC PERIOD.

## No. 6680. Standard Case S.

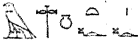
Mummy of  *hr-m-hb*, Her-em-heb, son of  *p(?)-di-inn-nb-ns.wt-tz.wy*, Pe-dä-Ämen-neb-nesut-tauī. The once



magnificently gilded and painted openwork case enclosing the mummy is a typical example of its period. On the soles of the feet papyrus sandals are painted.

(From Thebes.)

No. 6679. Standard Case S.

Mummy and cartonnage cover of  *hr-nd-it.f*, Her-nej-âtef. Among the figures depicted in gilt on a once brightly painted background are gods and demons, the day and night barques of the sun-god and the resuscitation of Osiris, shown lying on his bier. Figures of Asiatics, bound and trussed, are painted on the soles of the feet, symbolising that they would be trodden underfoot by the deceased.

(From Thebes. The middle coffin of this person is exhibited in Wall Case 27, and the outer in Wall Cases 21 and 22, see p. 54.)

No. 29782. Standard Case T.

Mummy of an unnamed person. The bandaged mummy has been coated with a black resinous substance and placed inside a gilded cartonnage case. The mask, which is surmounted by a winged scarab with the sun's disk, and the slipper are made of pieces separate from the rest of the cover. The gilded dummy-straps attached to the sandals are an unusual feature.

(From Akhmim.)

ROMAN PERIOD.

No. 54057. Wall Case 39.

Mummy of a baby in a painted cartonnage case.

No. 6715A. Wall Case 40.

Mummy of a child, wrapped in a shroud on which is painted a portrait of the deceased clad in a white garment and carrying a bunch of flowers.

(From Memphis [?]. The mummy is in the coffin, see p. 55.)

No. 22108. Wall Case 42.

Mummy of a Greek child. The mask and feet are gilded and scenes representing the dead child presenting offerings to the gods, the Judgment Hall, Anubis embalming the mummy and the funeral boat are painted on the shroud. In the left hand there is a bunch of red flowers.

(From the Fayyum.)

No. 21809. Wall Case 42.

Mummy of a Greek child. On the shroud the face of the child is portrayed and scenes of the goddess Nut with wings outstretched and of the child making offerings to various gods are represented.

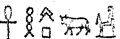
(From the Fayyum. Presented by H. Martyn Kennard, 1888.)

No. 54051. Wall Case 42.

Mummy of a child in a pottery coffin.

(Late Roman Period. For the coffin, see p. 57.)

No. 6711. Standard Case U.

Mummy of  *anh-hp*, Ānkh-Hep, a door-keeper in the temple of Amen. The pair of cymbals on the legs of the mummy may have been used by the dead person when officiating in the temple.

(From Thebes. The mummy is exhibited with the coffin, see p. 56.)

No. 6709. Standard Case V.

Mummy of a Greek or Roman lady wrapped in a linen shroud, which is decorated with a portrait of the dead person, crude copies of ancient Egyptian symbols and figures of gods.

(From Thebes.)

No. 6714. Standard Case V. Plate V.

Mummy of an unnamed person. The design painted on the shroud is derived from the pattern of the bead nets which were

used in the late New Kingdom for covering mummies. A wire frame containing gilded amulets and small figures of gods is placed on the breast.

(From Thebes [?].)

No. 24800. Standard Case V.

Mummy of an unnamed person. A mask, with gilded face, covers the head and a piece of painted cartonnage is placed on the breast.

No. 13595. Wall Case 43.

Mummy of a Greek boy, whose face is portrayed on a wooden panel placed outside the wrappings. The bandages are arranged in a geometric pattern derived from that of the bead nets which were used to cover mummies of the late New Kingdom.

(From Hawara. Presented by H. Martyn Kennard, Esq., 1888.)

No. 21810. Wall Case 44. Plate VI.

Mummy and red cartonnage case of Artemidorus, a Greek settler in Egypt. The scenes depicted on the cover imitate those found on coffins of the dynastic period and among them are representations of Anubis embalming the mummy of the dead person, Thoth and Horus performing a ceremony before the fetish of Abydos, which was sacred to Osiris, and the soul-bird visiting the dead body. The Greek inscription on the front reads: "O Artemidorus, farewell."

(From the Fayyum. Presented by H. Martyn Kennard, Esq., 1888.)

No. 6704. Standard Case W. Plate VII.

Mummy of a person which was found in the coffin of a lady named Mut-em-menu (Nineteenth Dynasty). The body has been wrapped with great skill and care so as to preserve almost

perfectly the contours of the body. The features of the face, including the beard, are painted on the tightly-fitting linen cover. Gilded finger and toe nails are represented, and brown leather straps imitating a belt, amulets and anklets are affixed.

(From Thebes.)

No. 6707. Standard Case X.

Mummy of Cleopatra, surnamed Candace, a member of the family of Cornelius Pollius, archon of Thebes in the time of the Emperor Trajan. The mummy rests on the wooden base-board of the sarcophagus; the owner's comb is inserted in the bandages in the left side of the head. On the forehead lie the remains of a wreath. The shroud covering the mummy is painted with crude representations of the ancient Egyptian gods and funerary scenes.

#### THE MUMMIFICATION OF ANIMALS.

The reverence shown towards animals by the ancient Egyptians was the outcome of their belief that the gods, when incarnate, assumed animal form. Almost every deity was associated with at least one kind of beast or bird, and although only an individual animal could be regarded as actually embodying any particular god, the whole of its species was thought to be sacred.

The manner in which an animal was recognised as supernatural is well illustrated in the account given by Herodotus of the selection of Apis, the sacred bull of Memphis<sup>1</sup>: "This Apis, or Epaphus,

---

<sup>1</sup> Herodotus III, 28.

is the calf of a cow which is never afterwards able to bear young. The Egyptians say that holy fire comes down from heaven upon the cow, which thereupon conceives the Apis. The calf which is so called is black and has the following marks: upon its head is a white triangle, upon the back the figure of an eagle, in the tail double hairs and under its tongue a beetle." Bronze images of this bull, which exist in large numbers, show that this description is substantially correct, except that the bird represented on the back is not an eagle, but a vulture.

In the environs of big cities all over Egypt cemeteries have been found which were devoted entirely to the burial of animals. As a rule only one type of animal was buried in each cemetery; thus at Abydos two separate cemeteries were used for ibises and dogs, while at Bubastis, where the tutelary deity was the cat-goddess Bast, a whole cemetery covering many acres of ground was dedicated exclusively to cats. The Apis bull cemetery at Memphis, known as the Serapeum, is paralleled in Heliopolis and Hermonthis by burial-grounds of the Mnevis and Buchis bulls.

The great majority of mummified animals which have hitherto been found date from Ptolemaic or Roman times. The actual process of embalmment seems for the most part to have been very crude, the bodies being simply macerated by means of natron without any attempt to preserve the living form.

The principal care of the embalmer, however, was the outward appearance, and in this respect the mummified animals of the period resemble their human counterparts; the bandages were arranged in geometric patterns and the whole placed in plain pottery cases or theriomorphic coffins of wood or bronze.

The tombs of the Apis bulls, some of which date from the Eighteenth Dynasty, and those of the Buchis bulls are amongst the most magnificent hitherto found, and it is evident that their funerals must have rivalled in pomp and splendour those of the Pharaohs themselves. Each bull was laid in a massive granite sarcophagus and a funerary stele was erected giving the dates of its birth and death.

Frequently, however, animals were buried without mummification, the bones being dug up after the flesh had become decomposed, and wrapped in bandages. It is not, therefore, surprising that most of the smaller mummies lack some of their original anatomy, while many of those which outwardly appear to be the finest and most complete are merely composed of a heterogeneous collection of bones. The bigger animals, such as bulls and crocodiles, were sometimes coated with bitumen and were generally bound with rushes in order to provide a firm foundation for the outer shroud or wrappings.

*FIRST EGYPTIAN ROOM.*

## Wall Case 2.

## Top Shelf :

No. 54060. Mummy of a gazelle. The body has been bound with plaited rushes and wrapped in a tightly-fitting shroud.

(Presented by E. L. Gruning, Esq., 1915.)

## Middle Shelf :

Coffins of mummified animals, which are either in the shape of the animals they contain or are surmounted by them:

No. 36149. Scarab beetle, sacred to the sun-god Rā. (From Benha. Limestone.)

No. 22892. Frog (?) sacred to Heqet. Figures of two tortoises and a frog have been carved on the top. (From Thebes. Steatite.)

No. 36155. Scarab beetle. (Wood.)

No. 20764. Fish. (From Akhmim. Wood.)

No. 36158. Lizard. (From Saqqarah. Wood.)

No. 24657. Lizard. (Wood.)

No. 24647. Mummy of a fish. (Presented by the agent of Messrs. Thos. Cook & Sons at Luxor. 1893.)

No. 6837. Mummy of a young crocodile.

## Bottom Shelf :

Mummies of animals with bandages arranged in geometric patterns :—

No. 6743. Jackal, sacred to Anubis.

No. 35849. Dog, sacred to the gods Khenty-Âmenty, Anubis and Upuaut. (Presented by Joseph Hull, Esq., 1879.)

No. 6753. Cat, sacred to the goddess Bast. (From Thebes.)

No. 37348. Cat. (From Abydos.)

No. 11134. Kitten. (Presented anonymously, 1923.)

No. 6835. Crocodile, sacred to Sebek, wrapped in a case of rushes bound with palm-rope and covered with a tightly-fitting shroud.

## Wall Case 3.

## Top Shelf:

No. 6773. Mummified Apis bull-calf. On the forehead may be seen the triangular blaze which was one of the principal characteristics of the animal. The bandages on the neck are arranged in a geometric pattern. (From Memphis.)

No. 35857. Mummy of a baboon, sacred to the god Thoth.

## Middle Shelf:

No. 15980. Two mummified hawks, sacred to Horus, bound in one set of bandages. (From Thebes.)

No. 27388. Mummified hawk, surmounted by a bronze mask.

No. 30244. Lid of a bronze coffin, which was originally gilded, of a hawk. (From Denderah. Presented by the Egypt Exploration Fund, 1898.)

No. 35726. Mummy of a young crocodile.

No. 49734. Shrine which contained the mummy of a hawk, now placed in front of it. The shrine is decorated with painted reliefs of winged sun-disks and a hawk. On the sides are painted figures of the goddesses Nekhebet and Uajet entwined around papyrus plants.

Nos. 6037-8. Horns of animals used as receptacles for oil or water.

No. 35869. Leather bag which once held a small historical papyrus.

No. 36179. Mummified shrew-mouse, sacred to Uajet. (Presented by the Rev. Greville J. Chester, 1875.)

No. 6740. Mummified head of a dog. (Presented by Sir J. G. Wilkinson, 1834.)

## Bottom Shelf:

No. 53938. Mummy of an ibis, sacred to the god Thoth, wrapped in bandages which are arranged so as to form geometric patterns. (From Abydos. Presented by the Egypt Exploration Fund, 1914.)



No. 52928. Pottery coffin containing the mummy of an ibis.  
(From Abydos. Presented by the Egypt Exploration Fund,  
1913.)

No. 6827. Pottery coffin containing the mummy of a bird.

#### Wall Case 4.

##### Top Shelf:

Nos. 6759, 6761, 22753, 35858, 35853, 35852, 25298, 25299.  
Wooden cases for mummies of cats, sacred to the goddess Bast.  
No. 6768. Bronze case for mummy of a cat.

##### Middle Shelf:

Nos. 22554, 22555. Shells of ostrich eggs. (Presented by  
A. F. Wheeler, Esq.)

No. 52923. Shell of anibis (?) egg.

No. 36169. Wooden case in the form of a hawk-headed fish.

No. 41553. Wooden case for the mummy of a hawk. The  
face is gilded and figures of gods, including the four sons of  
Horus, are painted on the front.

No. 41552. Wooden case for the mummy of a hawk.

No. 35176. Bronze case for a mummified hawk in the form  
of a hawk wearing the crowns of Upper and Lower Egypt.

No. 49424. Gilded bronze case for the mummy of an ibis.

Nos. 21725, 23076, 23077. Wooden cases for mummies of  
reptiles.

No. 12258. Wooden case in the form of a hawk-headed fish.

Nos. 27584, 36167, 15783, 35643, 49150, 49151, 49143, 49146.  
Bronze cases for mummified lizards.

Nos. 6770, 16023, 26258, 36157, 59056. Bronze cases for  
mummified shrew-mice.

Nos. 27581, 26257, 36147, 36151, 36161, 36152, 27580, 49140,  
35642. Bronze cases for mummified snakes.

Nos. 11622, 36154, 36150, 37916, 36146. Bronze cases for  
mummified hawks.

No. 52879. Bronze case for a mummified cat.

## MUMMIES

## Bottom Shelf:

No. 20725. Wooden case for a mummified cat. (Presented by Major Arthur Bagnold, R.E., 1887.)

Nos. 22752 and 6769. Wooden cases for mummified cats.

No. 35854. Bronze case for mummified cats.

## THE DEVELOPMENT OF WOODEN COFFINS.

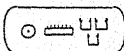
### OLD KINGDOM.

The earliest wooden coffins are in the form of a simple box with battens. During the time of the Third and Fourth Dynasties a rectangular type, painted to represent a house, is the most usual. There seems to be some evidence that even as early as this the Egyptians made wooden coffins in the form of a mummy, for two kings of the Sixth Dynasty, Teti and Mer-en-Rā, are said to have been buried in such. An example of a mummiform coffin which contained the remains of a still earlier king, Men-kau-Rā (Fourth Dynasty) is now believed to be the work of a much later date.

No. 52888. Standard Case A.

A rectangular coffin containing the bones of a young woman. The construction is very simple, being merely a box with battens. (From Tarkhan. Presented by the British School of Archæology in Egypt, 1913.)

No. 6647. Wall Case 81. Plate VIII.

Fragments of a large inner wooden coffin inscribed with texts showing that it was intended for the remains of  *mn-k3.w-r'*, Men-kau-Rā, a king of the Fourth Dynasty, the builder of the Third Pyramid at Gizah. It contained, when found

within this pyramid by Colonel Howard Vyse in 1837, portions of a mummified body. The circumstances in which the human remains were discovered are thus described in a report made at the time:—

“ In clearing the rubbish out of the large entrance rooms, after the men had been employed there several days and had advanced some distance towards the south-eastern corner, some bones were first discovered at the bottom of the rubbish; the remaining bones and parts of the coffin were immediately discovered all together. No other parts of the coffin or bones could be found in the room; I therefore had the rubbish, which had previously been turned out of the same room, carefully re-examined, when several pieces of the coffin and of the mummy-cloth were found; but in no other part of the pyramid were any parts of it to be discovered, although every place was most minutely examined to make the coffin as complete as possible. There was about three feet of rubbish on the top of the same, and from the circumstances of the bones and part of the coffin being all found together, it appeared as if the coffin had been brought to that spot and there unpacked.”

The stone sarcophagus from this pyramid, part of the wooden coffin and portions of the mummy were lost at sea while being conveyed to England. The inscription on the cover reads:—

<i>wsir</i>	<i>nsw-bit</i>	<i>mn-kꜣ.w-rꜣ</i>	<i>ꜥnh</i>	<i>dt</i>	<i>ms</i>	<i>n</i>	<i>pt</i>	<i>iwr</i>	<i>nwt</i>
USĀR	NESU BĀT	MEN-KAU-RĀ	ĀNKH JET	MES	EN	PET	ĀUR	NUT	
Osiris	King of Upper and Lower Egypt	Men-kau-Rā	living for ever,	born	of	heaven, conceived	of Nut,		
<i>iwꜣ.w</i>	<i>gb</i>	<i>psš.s</i>	<i>mwt.k</i>	<i>nwt</i>	<i>hr.k</i>				
ĀUĀU	GEB	PESESH.ES	MUT-EK	NUT	HER.EK				
heir	of Geb	Spreadeth herself	thy mother	Nut	over thee				

<i>m</i>	<i>rn.s</i>	<i>n</i>	<i>sšt</i>	<i>pt</i>	<i>rdit.n.s</i>	<i>wn.k</i>	<i>m</i>	<i>ntr</i>	<i>n</i>
EM	REN.ES	EN	SESHTA	PET	REDAT.NES	UN.EK	EM	NETHER	EN
in her name of "mystery of heaven"; she has caused thee to be as a god unto									



<i>hftiw.k</i>	<i>nsw-bit</i>	<i>mn-k3.w-r</i>	<i>nh</i>	<i>dt.</i>
KHEFTIU.EK	NESU BÂT	MEN-KAU-RÂ	ÂNKH	JET
thy foes	King of Upper and Lower Egypt	Men-kau-Râ	living for ever.	

This text is a variant form of a passage found in the texts on the walls of other pyramids at Saqqarah, of the Sixth Dynasty. The orthography of certain words is held by modern scholars to prove that the inscription must be later than these texts. Thus in the Pyramid texts is not used before royal names, the formula does not occur, but is exactly paralleled on the coffin of Queen *imn-ir-dis*, Âmenârdâs of the Twenty-fifth Dynasty, the determinative  $\times$  in  $\times$  — is a late writing, as is — for , the verbal form expected in the early period is *psš.n.s*, not *psš.s* and the formula *nh dt* is said to be strong evidence that this text is not earlier than the Twentieth Dynasty. It is thought that the coffin was made at the time of the Twenty-sixth Dynasty, but it was obviously intended for the remains of the ancient king, whether the remains actually found were his or belonged to an intrusive burial.

(From Gizah. Presented by Col. Howard Vyse, 1838.)

No. 46629. Standard Case B.

1. Rectangular coffin, with cover, of *nb-htp*, Nebhetep, who bears the titles "sole companion, governor of the estates of Pharaoh" and "overseer of the priests of the Ka-Chapel of

King Pepi." His prayer for funerary offerings was addressed to Anubis, the lord of "The Mouth of the Cavern" ( ). The name was first cut in the form Hetep-neb and was afterwards changed to Neb-hetep. (Sixth Dynasty.)









#### MIDDLE KINGDOM.

The rectangular shape lasted throughout the time of the Middle Kingdom as the commoner type, compared with the mummified form, which was also well established. The rectangular type is illustrated by a good series in the standard cases, which can be divided into two main classes.

The simple form has no decoration or inscriptions inside and only a single horizontal band of text outside. This runs round the top of all four sides and along the centre of the lid from head to foot. The head of the burial lay to the north. Immediately below the inscription, at the north end of the eastern face, are two eyes, as if provided for the dead man to look out, since the body faced east. There is sometimes a rectangular border round the eyes. As a rule the inscriptions read from head to foot.

The elaborate form is generally specially prepared for writing. Funerary prayers, and in most cases early forms of some of the spells in the "Book of the Dead," known to modern scholars as the "Coffin Texts," are written on the interior sides and sometimes on the bottom of the lids. With these texts there are bands of decoration, of which an important



feature is a frieze depicting objects with a magical significance which were often used as amulets at a later period. The floor of the coffin is often occupied by texts from the "Book of the Two Ways," accompanied by a kind of plan intended to guide the deceased in the next world. On the outside, vertical columns run from the horizontal bands to the bottom of the coffin, usually two at each end, at the corners, and four on each side, so that panels are formed. In the panel below the two eyes there is sometimes depicted a door, with bolts.

The short texts on the outside are rarely varied in their arrangement. In the horizontal bands, Osiris and Anubis are invoked to give offerings of food, clothes and so forth to the spirit of the deceased; in the vertical bands the deceased is claimed to be under the protection of  *imsty*, Mestâ,  *šw*, Shu,  *gb*, Geb,  *dwr-mw.t.f*, Duamutef,  *hpy*, Hapi,  *tfnt*, Tefnut,  *nw.t*, Nut and  *kbh-snw.f*, Qebehsenuf. Similar formulæ are sometimes written on the ends of the coffin, generally prayers to Isis and her sister Nephthys.

The coffins are generally made of cedar or acacia wood. The sides are usually made of two or more planks, dowelled the one to the other. Great care was shown to secure strength, the ends and sides being secured to one another by stopped mitred joints. The bottom boards were pegged all round




to the sides and ends, and rested on four battens, again pegged. Two patterns of lid are employed; a simple form in which three thick planks are pinned on to the ends and a more elaborate type also consisting of three planks, but having the two outer thickening from the centre outwards, so that a solid appearance is presented when the end-pieces are pegged in.

No. 46630. Standard Case B.

Coffin of  <sup>sic</sup>  *nfr.w-ikr*, Neferu-áqer. The simple type.

(From Asyut.)

No. 46631. Standard Case C.

Coffin of  *nh.f*, Ānkhef. The inscriptions are painted blue on a dark yellowish ground. The gods invoked on the lid are Anubis, lord of Sepa, Rā and Osiris. On the sides are prayers to Rā-Ātem, Osiris and  Isis,  Set and Nephthys, the Four Sons of Horus, Seped and his children, Āmi-khenti-ārti and his children, Rā, Shu and Tefnut, Geb and Nut, Merimutef and Thoth. On the ends is written:—


Rā says, "I have set Isis under thy head for thee; she weeps for thee," and

Rā says, "I have set Nephthys under thy feet for thee; she weeps for thee."

The mummy of Ānkhef is in the coffin, invisible.

(From Asyut.)

No. 55315. Standard Case C.

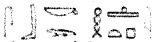
Coffin of  *spi*, Sepá, a military officer. On one end is the



statement that Nut "weeps for the deceased and will make him glorious for ever".

(From al Barshah.)

No. 41571. Standard Case D.

Outer coffin of  *sbk-ḥtpi* Sebek-ḥetepā. The hieroglyphs inside and outside are coloured.



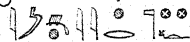
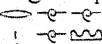
(From al Barshah.)

No. 41572. Standard Case D.

Inner coffin of Sebek-ḥetepā. The inscriptions inside are carefully painted in bright colours.









(From al Barshah.)

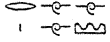
No. 30339. Standard Case E.

Outer coffin of  *gwy*, Gua, the  *wr-sinw*, "ur-sānu", chief of the physicians, described as  "honoured of his city-god." The exterior sides have the usual horizontal and perpendicular bands of hieroglyphs incised and filled with bluish-green paint. The inside is ornamented with a series of spells, and a frieze of objects, the colours of which have been well-preserved. On the floor are texts which form part of the "Book of the Two Ways", a collection of magical texts analogous to the "Book of the Dead". The important feature of the book is a large map of the two routes leading to or through the land called  *rs-sṯw*, Ra-sethau, in the next world. An example of this "map" may be seen in the present coffin and also in that in Case F, and is not uncommon in the elaborate type. One way was by water, along canals, coloured blue in the originals, the other way, by land, led through irrigated fields divided up by dykes, coloured black; the two ways were separated by a sea of fire, represented by a red band. The land of *rs-sṯw*, Ra-sethau, was entered by a door of fire, and dangers awaited the deceased on both routes, from fiery lakes and guardian demons.

(From al Barshah. The inner coffin of this person is exhibited in Standard Case J and the lid in Wall Cases 79-80. see p. 29.)




No. 30841. Standard Case F.

Outer coffin of  *sn*, Sen or  *sni*, Senà, an overseer of the palace of the king,  *wr-snw*, "ur-sànu", chief of the physicians, described as "the honoured of the great god (Osiris)". The interior is ornamented with a series of spells and a double frieze depicts objects of the kind used by the Pharaoh in life, which are to be at the noble's disposal in the other world, as well as objects suitable for his subjects. Thus on the present north side there are representations of vases containing unguents and perfumes, two white leather bags of eye-paint, two linen towels, a cushion and a head-rest. On the west side there are a series of bead collars, and bracelets and anklets; two sheaves of arrows, crossed; a walking-stick with three prongs and two crooked sceptres; a mirror and a case of razors; the animal's tail worn by the Pharaoh at religious ceremonies, a fan, for blowing the fire, of basketwork, a shield of stretched bull's hide, a mace, a scythe, a censer in the shape of a human arm, incense,  *wss*, 'was' sceptres, a hawk amulet, a case for javelins and another shield of hide. The lower register on the west side shows the royal skirt,  *šndy.t*, 'shendit', the hieroglyph for "life", four red and four yellow walking-sticks, an incense burner, vessels, bags, incense burning, three-pronged walking-sticks, a hawk amulet, the  *āba* 'āba' sceptre,  *wss* 'was' sceptres, vases, a mirror and bows. At the south end are a pair of sandals, a table of carpenter's tools with axe, saw, adze, chisel, etc., a scribe's palette, and conical granaries, coloured blue with red and white hatches. In the single row of objects on the east side are the white and red crowns of Upper and Lower Egypt, the royal *nms* 'nemes' head-dress, the bead collar  *nby.t*, 'nebit', and a necklace of green and red beads, a green and a red bead, four vulture amulets, the name of a kind of fine linen and the ceremonial flagellum. On the east side are also depicted the

usual food-offerings, and the "map" of  *rr-stꜥw* Ra-sethau


(From al Barshah. The inner coffin of this person is exhibited in Standard Case I, see below.)

No. 34259. Standard Case G.

Outer coffin of  *sst-ipi*, Sat-âpâ, a lady of high rank. Among the deities invoked are  *psd.t-ꜥt*, 'Pesjet-âat,' the great Ennead of the gods, and  *psd.t-nds.t* 'Pesjet-nejset', the little Ennead of the gods.



(From al Barshah.)

No. 6654. Standard Case H.

Outer coffin and cover of  *imꜥ.w*, Âmau, a private person. This coffin was found at Thebes and acquired in 1834. The door and panels painted on the inside copy the stone tombs of the time. The line of hieroglyphs on the outside is inlaid in blue. On the inner sides and lid are extracts from the "Coffin Texts", and an elaborate frieze of objects.


(From Thebes. Sams collection.)

No. 30842. Standard Case I.

Inner coffin of  *sn*, Sen or  *sn.i*, Senâ. The arrangement of the decoration and inscriptions is similar to that of the large outer coffin.

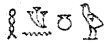
(From al Barshah. The outer coffin of this person is exhibited in Standard Case F, see above.)

No. 30840. Standard Case J. Plate IX.

Inner coffin of  *gꜥwꜥ*, Gua. The decoration is similar to that of the outer coffin of the same person in Standard Case E. The large hieroglyphs on the interior sides and the decoration are carefully done.




(From al Barshah. The outer coffin of this person is exhibited in Standard Case E, see pp. 27-28.)

No. 32051. Standard Case J.

Coffin of the lady  *hmnw*, Henu. The bottom of the coffin is wanting.

(From Beni Hassan.)


No. 12270. Wall Cases 79-80.









Coffin of  *imn-htp*, Amen-hetep, a priest at Thebes. The deities mentioned include  *n.t.*, Neith,  *srk.t.*, Serqet. It will be noticed that a blank space was originally left for the insertion of the name of the deceased in the line of hieroglyphs which runs horizontally round the outside; the name has been written in hastily, in poor ink, and is clearly a later addition. This coffin was not made for the mummy which is now in it.

(From Thebes.)

## THE SECOND INTERMEDIATE PERIOD.

Towards the end of the Middle Kingdom period the fashion of modelling the cartonnage mask in human form led to a mummiform shape of the inner and finally the outer coffin being almost universally adopted, whereas its previous use was restricted. In the Second Intermediate period, the time covered by the dynasties numbered Thirteen to Seventeen, the rectangular form was almost completely abandoned. The lid was now carved to represent the swathed form in detail and was covered with a painted decoration imitating the feathered wings of a bird; it has been suggested that this motive is connected with the wings of Isis covering Osiris. The ground colour of



these coffins is generally a yellowish-white gesso; the decoration, usually confined to the lid, is crudely executed. The wig is heavy, with marked folds, as though the royal  *nms*, "nemes" head-dress were drawn tightly over the hair. The lappets are decorated with horizontal bands of colour and fall down to the breast; the feather decoration is carried over the top of the head, but the wig ends abruptly with the edge of the lid. The face is left the ground-colour, but eyes are picked out with black or deep blue and are sometimes inlaid. A collar of beads is painted round the neck, the terminals of which, fixed at the shoulders, take the form of hawk-heads. The pectoral is a vulture with outspread wings. The inscription is a single vertical band running down the front, consisting of a prayer to Osiris or Ptah-Seker-Osiris for funerary offerings. This prayer reads as follows:—

			
<i>nsw htp di wsir</i>	<i>nb ddw</i>	<i>nfr ʿs</i>	<i>nb ʿbꜥw</i>
NESU HETEP DĀ USĀR	NEB DEDU	NETHER ĀA	NEB ABDU
May the king give an offering to Osiris <sup>1</sup> ,	lord of Busiris,	the great god,	lord of Abydos,
			
<i>di.f</i>	<i>prt hrw m t m hnk.t</i>	<i>ks.w ʿpd.w</i>	<i>sš mnḥ.t</i>
DĀEF	PERT KHERU EM TA EM HENQET	KAU. APDU	SESH MENKHET
that he invocation (offerings)	oxen and fowl,	alabaster and	thing every
may give of bread and beer,		clothing,	

<sup>1</sup> Others render, "An offering which the king gives Osiris".








No. 54350. Wall Case 74.

Coffin of the lady  *ts-iwy*, Taäui. The sides of this coffin are painted, broad bands at the top and bottom being joined by vertical stripes of a light buff colour to leave panels, coloured indigo blue. The panel at the head end on each side contains the  *wḏ.t*, "ujat" eye. The bottom band is speckled with black and red spots, possibly intended to represent the sandy desert as certain vignettes of the "Book of the Dead" use this convention.

(From Western Thebes.)

#### EIGHTEENTH AND NINETEENTH DYNASTIES.




The ground colour of the coffins of the New Kingdom is generally black, details being picked out in yellow or some other colour. The wig is a black mass with yellow vertical stripes, or a herring-bone dressing, with a fillet of lotus petals, one bloom falling over the forehead. The face is painted red in the case of men, yellow in the case of women, though sometimes the distinction is neglected. The bead collar represents a garland of assorted flowers; the terminals on the shoulders may take the form of lotus blooms or hawk heads. The pectoral is rectangular, the design ordinarily shows Rā in his boat. Below the fore-arms is either a vulture with outspread wings, grasping  *šnw*, "shenu" in its claws, or the goddess  *nwt*, Nut, kneeling, with outspread wings. The hands are sometimes pierced to hold sacred symbols.

The inscriptions are placed on yellow bands which correspond, as did the bands on the rectangular coffins of the Middle Kingdom, with the principal external bandages of the mummy, viz., a single band from head to foot and four horizontals. On the vertical band is the name, with titles, of the deceased, and the prayer to Nut. On the four bands are the prayers to  *Dhwtj*, Thoth, Anubis and the Four Sons of Horus; figures of these deities are drawn in the panels on the sides, together with  or  above the door.

During the latter half of the Eighteenth Dynasty the practice arose of overlaying the lid with gold leaf, a practice already instanced in the Second Intermediate Period in the coffin of Antef. Details of the decoration were carried out in coloured glass or semi-precious stones.

No. 6661. Wall Case 71.

Coffin of a lady named     *ts-myt*, Ta-mit.

(From Thebes. It has been stated that this lady was the wife of the scribe    *Mâi*, the frescoes from whose tomb are now in the Museum at Turin. See *Fouilles de l'Institut Français du Caire*, Tome XIV, p. 105, note.)

No. 29580. Wall Case 70.

Coffin of a person not named.

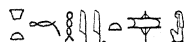
(From Thebes.)

(Nos. 29948, 37928, 37927, 49739. Between these two coffins lie three fragments of the stone sarcophagus of Seti I, and one



fragment of the sarcophagus of Mer-en-Ptah II, with funerary inscriptions of the usual type.)

No. 48001A. Wall Case 69. Plate XI.

Gilded outer coffin of the lady  *hnw.t-mhy.t*, Henut-mehit, a singer in the temple of Amen-Rā at Thebes. There are bands of gold round the wig and a sheaf of lotus flowers over the head. The eyes and eyebrows are inlaid with obsidian.



(From Thebes.)

No. 48001. Wall Case 68. Plate XI.

Gilded inner coffin of the same lady. Also a gilded mummy cover, with figures of the gods cut out of the cartonnage, and the original cloth background, which may have been dyed.


(From Thebes.)

No. 54521. Wall Case 67.

Lid from coffin of a  *nb.t pr* "mistress of the house,"  *tn.t-îmn.t*, Thent-âment.

(From Thebes.)



No. 6665A. Wall Case 66. Plate XII.

Coffin of  *ks-tbt*, Katebet, a priestess of Amen-Rā at Thebes. The hem of her dress and the sandalled feet on the upper part of the lid seem to show that the deceased is represented wearing her ordinary daily apparel. This coffin is now thought to belong to the Eighteenth or Nineteenth Dynasty, but was formerly dated much later.


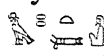
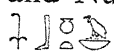

(From Thebes. The mummy of this person is exhibited in Standard Case L, see pp. 6-7.)

## TWENTIETH AND TWENTY-FIRST DYNASTIES.

In this period there appears a new type of coffin in which the exterior is covered by a series of figures arranged in close connection, and painted in bright colours on a golden-yellow ground. Details such as the scarabæus or the sun-disk are sometimes modelled in low relief on the gesso. The interior of the coffin is also decorated in the same manner as the exterior.

The wig is as before, with an added decoration of vertical stripes or small rectangles, usually done in green. The face is left in the ground-colour, the eyes are painted blue or green; very large studs are placed in the ears, as was occasionally the practice with the cartonnage covering in the preceding period, shown in the case of Katebet. The bead collar remains the same type, but is often much longer. The stoles which hang from the shoulders between the lappets of the wig and cross on the breast are a new feature. They are coloured red, with yellow ends, imitating originals of leather dyed red and partly gilded. Hands are often carved out of wood and affixed to the front of the coffin, as also happened with the earlier cartonnage coverings; they usually hold amulets, such as the  *dd*, "ded", associated with Osiris, and the  associated with Isis.


The lower half of the lid has a decoration which follows a general order, but the range of subjects that may be chosen is wide, so that each coffin may






vary from the other. The central position is occupied by one or more of the deities with outstretched wings, viz., the sun-disk, the scarabæus,  *rr-hr-sh.ty* Rā-Ĥerakhti, as a hawk, the goddess Nut, the goddess Neith or the goddess of the West. Below this is a central vertical band of text with prayers for funerary offerings to Osiris, Ptaḥ-Seker-Osiris, Anubis and , *rr-hr-sh.ty-[i]tm*, Rā-Ĥerakhti-[Ā]tem. This is sometimes replaced by the ancient prayer to Nut found on the coffin of Men-kau-Rā. The remainder of the lid is occupied by figures showing the deceased adoring the deities mentioned, and Isis, Nephthys and Nut, often winged, with the serpent goddesses  *nḥb.t*, Nekhebet, and  *wꜥd.t*, Uajet.

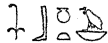

On the outside of the coffin any or all of the following subjects may appear:--

- (1) The sun-god, ram-headed, being towed by gods in his boat through the divisions of the underworld which correspond to the twelve hours of the night.
- (2) The deceased adoring Ḥathor, in the form of a cow, as the goddess of the necropolis.
- (3) The deceased adoring Anubis and the four sons of Horus.
- (4) Funeral procession to the tomb, and the ceremony of "Opening the Mouth".
- (5) The weighing of the heart.
- (6) Osiris enthroned, with his attendant deities; sometimes the deceased is introduced.

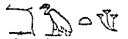


- (7) The resurrection of Osiris.
- (8) The separation of Geb and Nut by Shu.
- (9) Demons from the underworld, human, animal- and bird-headed.

The interior generally has, on the curved portion over the head of the mummy, a representation of the soul in the form of a human-headed hawk with outspread wings, sometimes wearing a sun-disk and double uræus, with a text which states that the soul of the deceased "comes forth from the underworld" or "comes forth alive from the horizon". On the floor there is usually a large central figure, either Osiris as an elaborate  *dd*, "ded", or the goddess Nut, the goddess of the West, or the deified Amenhetep I. The remaining space on the floor and walls is filled with the following subjects:—

- (1) Adoration of  *rr-hr-šhty*, Rā-Herakhti, Osiris, Anubis and the four sons of Horus, with prayers to these gods for funerary offerings.
- (2) Rows of underworld demons, represented as mummiform with heads of men, animals, birds, etc.
- (3) Every free space is filled with sacred symbols such as  *dd*, "ded",  the Isis-amulet,  *nh*, "ānkh",  *wd.t*, "ujat", the "sound eye", cartouches of Amenhetep III and of Osiris, jackals on pedestals, serpents

and vultures of  *nhb.t* and  *wꜥt.t*, Nekhebet and Uajet, names and titles of deities.

No. 36211. Wall Case 65. Plate XIII.

Inner coffin of  *ns-mwt*, Nes-Mut, a priestess of Āmen-Rā. On the inside are scenes of the owner of the coffin and one of her husbands, named  *imn-ms*, Āmen-mes, making offerings to various gods. The names in the cartouches are those of Osiris, and Āmen-ḥetep I, the beneficent patron of the priesthood of Āmen, who seem to have regarded it as their duty to commemorate his name. The sun-god, in the form of a hawk, the goddesses Uajet, as a cobra, and Nekhebet as a vulture, are also depicted. On the outside are the following scenes: (1) A priest making an offering to the cow of Ḥathor; (2) a priest making an offering to Tanen and a priestess burning incense before the mummy of a person named Jed-Khensu-āuf-ānh, a relative of the deceased and a scribe of the offerings of Āmen; (3-4) a priest of Āmen and apparently another husband of Nes-Mut named Nes-Khensu presenting offerings to the gods Un-nefer and Tanen; (5) Nes-Mut presenting offerings to Tanen; (6) Jed-Khensu-āuf-ānh pouring out a libation to the sphinx symbol of Āmen-ḥetep I; (7) the jackal of Anubis drawing a boat in which is the eye of Rā; (8) Jed-Khensu-āuf-ānh presenting offerings to Anubis; (9) Nes-Mut presenting offerings to (?) Tanen; (10) the funeral procession of Nes-Khensu showing the bier being drawn by the sacrificial cow of the goddess Ḥathor. It is interesting to note that the bier, although made in the traditional form of a sledge, is represented as mounted on wheels. The mourners march in front and are accompanied by a man playing upon the double flute; (11) the  *hry-hb*, "khery-ḥeb" priest, a precentor, reading prayers from a scroll of papyrus before the mummy of Nes-Khensu.

(From Dair al-Bahari. For the cover, see p. 40.)

## No. 35287. Wall Case 63.

Cover of the coffin of the same lady. One of the hands does not belong to the original. The text at the foot of the lid is bordered on either side by the uræus with multiple folds.



(From Thebes. For the coffin, see p. 39.)

## No. 6663. Wall Case 64.

Coffin and cover of an unnamed priestess of Āmen-Rā.


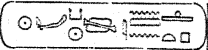
(From Thebes.)

## No. 22942. Wall Cases 62 and 61.

Coffin and cover of  *iḥ-ms*, Āāḥmes (Amasis), the chief door-keeper of the Temple of Mut  at Thebes. On the floor of the coffin is a figure of Osiris wearing the "blue crown".




(From Thebes.)

## No. 22900. Wall Case 60.

Inner coffin of  *dd.hr.iw.[f].ḥnh*, Jed-Ḥer-āu[f]-ānkh, a "divine father" and scribe of the offerings to Āmen-Rā at Thebes. On the floor of the coffin the figure of  Āmenḥetep I.

(From Thebes.)

## No. 22941. Wall Cases 59-58.

Inner coffin and cover of  *inn.m.ipt*, Āmen-em-āpt, a  āt-nether "divine father," and an official of the temple of Āmen-Rā at Thebes; his father,  *hr.i* Ḥerā, held similar offices. In the procession scene, the bier is on wheels.


(From Thebes.)

## Nos. 24794 and 24794A. Wall Case 57.

Inner coffin and cover of a priestess wearing the vulture head-dress over the wig.

(From Thebes.)

## No. 24793. Wall Case 56.

Inner coffin and cover of  *ts-ḥwty[t]*, Ta-āḥuti[t], a priestess. The style and colouring of this coffin are unusual; the lid consists of a series of registers showing, among the regular scenes of gods, etc., a magical design repeated many times. The design is arranged in the following manner:



(From Thebes. Presented by the Egyptian Government, 1893.)

## No. 24792. Wall Cases 55-54. Plate XIV.

Outer coffin and cover of  *b3k.n.mwt*, Bak-en-Mut, a  *āt*-nether "divine father".

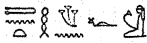
(From Thebes. Presented by the Egyptian Government, 1893.)

## Nos. 24798 and 24798A. Wall Case 91.

Inner coffin and cover of a priest. On the floor is a large figure of Osiris, surrounded by stars, with serpents behind him.

(From Thebes. Presented by the Egyptian Government, 1893.)

## No. 24791. Wall Case 90-89.

Outer coffin and cover of  *tn.t-ḥn.f*, Thent-ḥenef, a priestess.

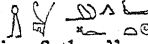

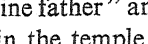
(From Thebes. Presented by the Egyptian Government, 1893.)

## No. 48972. Wall Case 88.

Coffin of a priestess.

(From Thebes. Presented by the late Lady William Cecil, Baroness Amherst of Hackney, 1909.)

## No. 29591. Wall Case 87.

Coffin of  *in-ph.f-nhtw*, An-pehef-nekhtu,  at-nether "divine father" and  captain of the barque of Amen-Rā in the temple of Rā at Thebes. The scene of the earth-god Geb being separated from the sky-goddess Nut by the air-god Shu is included in the decoration.

(From Thebes.)

## Nos. 24907 and 24907A. Wall Case 86.

Inner coffin and cover of a priestess.


(From Thebes. Presented by the Egyptian Government, 1893.)

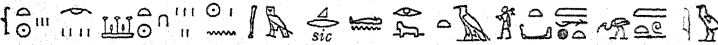
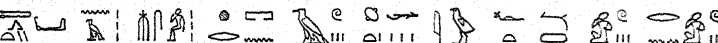
## No. 22542. Wall Case 85.

Wooden cover from the coffin of a priestess.

(From Thebes. Presented by A. F. Wheeler, Esq., 1889.)

## No. 15650. Same Case.

Cover from the coffin of  *ts-mnyw.t*, Ta-menaut. On the back of this cover beside the usual prayer for the deceased there is a memorandum:—


"The 15th day of the fourth month of inundation in the 3rd year was the day on which the coffin of Ta-menaut was renewed; after it was found that the necropolis workmen had removed the cartonnage cover and that they had erased its names, it was strengthened again." From this text it seems that the coffin of this priestess was found to have been damaged and was repaired probably during the reign of one of the priest kings of the Twenty-first Dynasty.

(From Thebes.)



No. 24789. Wall Case 84.

Inner coffin and cover, probably of a priest.








(From Thebes. Presented by the Egyptian Government, 1893.)

#### THE TWENTY-SECOND TO THIRTIETH DYNASTIES.

During this period there were changes of detail in the coffins, but the general character was not much affected. The decoration is to some extent simplified, in the manner of the early Eighteenth Dynasty, but considerably more text is added, chiefly from the "Book of the Dead". During the time of the Twenty-second to Twenty-fifth Dynasties the coffin was made much shallower and smaller than in the immediately previous period, but later, from the Twenty-sixth to the Thirtieth Dynasties, the coffins were made very broad for their length, and the faces accordingly appear enormous, while the lips are thick. The colours used for the ground vary a great deal, and in some cases there is no ground at all.

The wig is often confined to the lid and not carried over the sides of the coffin. The stripes are vertical, done in green or blue and yellow; or the wig may be a plain green or blue with a yellow border to the lappets. On top of the head is a scarabæus surmounted by a sun-disk, and round the brow a fillet of lotus petals. There were two fashions in painting

the face, the one naturalistic, when men's faces are dark red and women's pale pink, the other conventional, when both sexes have green faces, since green was associated with Osiris. The collar remains a floral garden but is reduced to the proportions it had under the Eighteenth Dynasty. The pectoral figure may be (1) the goddess Nut kneeling, with outspread wings; (2) a winged disk, symbolising Horus of Edfu; or (3) a ram-headed hawk wearing the disk, with outspread wings; a falcon wearing the disk and with outspread wings may be added below. Arms and hands are generally omitted.

Apart from the mummiform shape, one style of coffin is left with a plain lid. A single column of writing runs vertically down the lid, the text being a prayer to    *ṛ-ḥr-ḥty-[i]tm*, Rā-Ḥerakhti-[A]tem,    *pth-skr-wsir*, Ptah-Seker-Osiris and Anubis for funerary offerings. The other style consisted in dividing the available surface into rectangles, in which were placed subjects derived from the usual themes. The common figures of gods, which are often accompanied by a figure of the deceased worshipping, are the four sons of Horus, Isis and Nephthys, the falcons of Rā'-Ḥerakhti and Seker, and such symbols as the "ujat". Two common scenes, the weighing of the heart and the visit of the  *bꜥ*, Ba, "soul" in the form of a human-headed falcon, to the bier of the deceased, are derived from vignettes in the "Book of the Dead". Other scenes

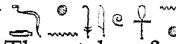
show Horus and Thoth performing the ceremony of setting up the Osiris-pillar called ꜥ *dd*, "ded", and Anubis embalming the deceased.

The texts commonly found on coffins of the elaborate type are the spells called Chapter LXXXIX, "Of causing the soul to be united to its body in the Necropolis", Chapter CXXV, the recital of sins not committed, called the "negative confession", and Chapter CLIV, "Of preventing the body from perishing". These are accompanied by the prayer for funerary offerings found also on the simple type, and short speeches by the various gods represented.

The exterior of the coffins may be treated in either of the two styles described; in the elaborate style the decoration is employed as on the lid and the same themes repeated. In cases where the coffin is extremely shallow it can hardly be said to possess sides, so that all the decoration appears to be on the back. The interior floor may show the figure of Nut, without wings, standing, sometimes with face in profile, sometimes full. The goddess may carry mummy-bandages in her hands or the symbol of life. The other figure which sometimes appears in place of Nut is the god Seker, in the form of a mummy, falcon-headed, supported on either side by Isis and Nephthys, whose figures are painted on the sides of the interior. The top may be left undecorated, or depict the sun-disk of Horus of Edfu, without wings, with two uræi.




A third type of coffin which first appears in the latter part of this period and continues in use until Roman times is the rectangular pattern with vaulted lid and protruding corner-posts. On the lid there is sometimes a wooden figure of a hawk wearing the sun's disk and representing Rā-Ḥerakhti or Seker. The whole of the exterior is covered with pictures of the gods or of the owner of the coffin, chapters from the Book of the Dead and prayers for offerings of food and drink on behalf of the dead person.

No. 6662A. Standard Case K.

Coffin containing the mummy of  *dd-hnsw-  
iw.[f]-nh*, Jed-Khensu-*áu[f]-ānh*. The style of decoration painted in yellow on a black background is regular for the period. The face is gilded and the eyelids are made of blue glass.




(For the mummy, see p. 7.)

No. 6660. Wall Case 5.

Coffin and lid of  *hw-n-imm*, Hu-en-Āmen  *hnw-nfr*, incense-bearer in the temple of Āmen, son of *wn.nfr*, Unnefer son of *hr*, Ḥer; his mother was named  *wb-n.rw*, Uāanru, his grandmother *ns-hns.w*, Nes-Khensu. Ḥathor is represented on this coffin as a cow, and Ptaḥ-Seker-Osiris as a bull, both presiding over the necropolis. Two winged serpents with lioness heads stand by the two eyes of Rā. The face is carved in a hard wood, and the eyes and eyelids are of obsidian, inlaid. In the hands are short rods, often shown in statues.

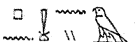
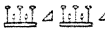
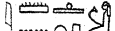
(From Thebes.)

## No. 6676. Wall Case 6. Plate XVI.

Inner coffin of  *p(ḥ)-n-imn-nb-nswt-tṣwy*, Pen-Āmen-neb-nesut-taui, a priest of the deities Āmen and Bast, the son of  *ns-bṣ-nb-dd.t*, Nes-ba-neb-dedet, and the lady of the house,  *tṣ-hṣrt*, Ta-hatheret.

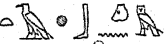

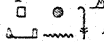

(From Thebes.)

## No. 24906. Wall Cases 7 and 8. Plate XV.

Coffin of  *p[ḥ]-n-sn-ḥr*, Pen-sen-Ḥer, a Libyan, son of  *ṣk-ṣk*, Shaqshaq, and  *imn-ḥtp*, Āmen-ḥetep. Unusual features of this coffin are the thickness of the wood and the peculiar colouring of its decorations. It belonged probably to one of the many Libyans who settled in Egypt during the New Kingdom; the kings of the Twenty-second Dynasty were of this stock.



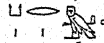
(From Thebes.)

## No. 6691. Wall Case 9.

Innermost coffin of  *tṣ-ḥb-ḥnm*, Ta-kheb-khenem (also spelt  *tṣ-ḥnmṯ*, Ta-khenmeth), the daughter of  *p-dī-ḥnsw*, Pe-dā-Khensu, a door-keeper in the temple of Āmen-Rā and  *ns-mwt*, Nes-Mut.

(From Thebes. The mummy of this person is exhibited in Standard Case M. The middle and outermost coffins are in Wall Cases 17, 24 and 25, see pp. 8-9, 49, 50.)



## No. 27735. Wall Case 10.

Inner coffin of  *ḥr*, Ḥer, a priest of the gods Menthu and Āmen, son of  *ḥnh-ḥri*, Ānkh-Ḥerā, a priest of Āmen, and  *krm*, Kerem. An unusual feature among the scenes on the cover is that of the gods Horus and Thoth opening the doors of the horizon for the sun-god Rā to enter. The

goddess Nut, who is curled around the foot of the coffin, is coloured dark blue to represent the night sky.


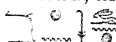
(From Thebes. The outer coffin is exhibited in Standard Case S, see p. 51.)

No. 32052A. Wall Case 11.

Outer coffin of  *t[ʔ]-tnf*, Te-thenef, daughter of  *hr-(m)-ʔh-b(it)*, Her-kheb.


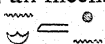
(From Beni Hasan. The back of the inner coffin of this person is exhibited in Standard Case Q, see p. 50.)

No. 29578. Wall Case 12.

Coffin of  *p(ʔ)-di-hr-p(ʔ)-hrd*, Pe-dá-Ḥer-pa-khrad, an official in the temple of Ámen-Rā at Thebes, the son of  *ns-hnsw-wnh*, Nes-Khensu-unkh.

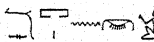
(From Thebes. Twenty-fifth to Twenty-sixth Dynasties.)

No. 6666A. Standard Case N.

Coffin of  *pʔ-šri-hr-ʔ-wšb*, Pe-she-rá-Ḥer-āa-usheb, an incense-burner in the temple of Khensu at Thebes, the son of  *nḥm-hnsw*, Neḥem-Khensu. The ground colour of the inside of the coffin is black, on which the decorations are outlined in yellow. Pictures of underworld demons are depicted on the outside.

(From Thebes. Twenty-second to Twenty-sixth Dynasties. The mummy is in the coffin, see p. 8.)

No. 30720A. Wall Cases 13 and 14. Plate XVIII.

Inner coffin of  *ns-pr-n-nbw*, Nes-per-en-nebu. The pink colour of the face of this coffin suggests that it was originally intended for the body of a woman.




(From Thebes. Twenty-sixth Dynasty. The mummy of this person is exhibited in Standard Case K, see p. 7.)

## No. 22811. Wall Case 15.

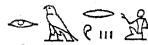

Middle coffin of  *imn-iry-ir.t*, Āmen-āry-ārt.

(From Thebes. Twenty-fifth Dynasty. The mummy of this person is exhibited in Standard Case M. The outermost coffin is in Wall Cases 28 and 29, see pp. 8, 51.)


## No. 6658. Wall Case 16.

Fragment of the cover from the coffin of  *ir.t-ir.w*, Ārt-āru, son of  *hr-wd̄z*, Her-uja, and  (?) *nh-ir.t*, Ānkh-ārt. The inscription, which was originally inlaid with colour, is a prayer for offerings.

## No. 57271. Wall Case 16.

Fragment of the cover from the coffin of  *ir(t)-(n.t)-hr-ir.w*, Ār-Her-āru, the son of  *dd-dhwt̄y-iw.f-nh̄*, Jed-Dhuti-āuf-ānkh.

## No. 30721A. Standard Case P. Plate XVII.

Coffin of  *nh.f-n-hns.w*, Ānkhēf-en-Khensu, a priest. The coffin combines some of the features of both the main types noted during this period, the decorations being those usually found on the elaborate background, but in this case painted on a plain reddish surface. Underworld deities figure on the base, and the stole, which occurs in the Twentieth to Twenty-first Dynasties, is also represented.

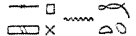


(From Thebes. The mummy is in the coffin, see p. 10.)

## No. 6690B. Wall Case 17.

Middle coffin of  *tz-hb-hnm*, Ta-kheb-khenem.


(From Thebes. The innermost and outermost coffins of this lady are exhibited in Wall Cases 9, 24 and 15. The mummy is in Standard Case M, see pp. 8-9, 47, 50.)

No. 22814. Wall Cases 18, 19 and 20.

Outer and inner coffins of  *sšp-n-mhy.t*, Seshepen-mehit, the daughter of  *hr*, Her, and  *tš-šry-(n)-ht-hr*, Ta-she-rá-Hathor. The figures on the floor and sides of the outer coffin represent the deities Seker, Isis and Nephthys. On the inner coffin the deceased is shown adoring the gods. The four sons of Horus are depicted here as children sucking their fingers.




(From Thebes. Presented by His Majesty King Edward VII, 1869.)

No. 32052. Standard Case Q.

Inner coffin, without cover, of  *t(i)-inf*, Tethenef.

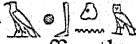
(From Beni Hasan. The outer coffin of this person is exhibited in Wall Case 11, see p. 48.)

No. 6659A. Same Case.

Coffin of  *hr*, Her, son of  *wn-nfr*, Un-nefer, and  *tthy*, Tethehi. Among the decorations on the coffin are: the resuscitation of Osiris, who lies upon his bier with Isis in the form of a falcon hovering over him, and below, the crowns which he will wear, the goddess Maât standing forth from the mountains offering water to the mummy of the dead man, and the sacred "henu" bark of the god Seker. The inscription round the outside of the coffin asks for clemency for the deceased from the divine tribunal.

(From Thebes.)


No. 6690. Wall Cases 24 and 25.

Massive outer coffin of  *tš-hb-hnm*, Ta-khebhenem. On the floor of the coffin the god Seker is shown standing inside an oval formed by the serpent Mehen.

(From Thebes. The two inner coffins of this lady are exhibited in Wall Cases 9 and 17. The mummy is in Standard Case M, see pp. 8-9, 47, 49.)




No. 6693. Wall Case 26.

Coffin of  *iti-nb*, *Ātā-neb*. The owner is depicted adoring deities twenty times on the cover.



(From Thebes. Presented by His Majesty King George III, 1766. The mummy of this person is exhibited in Standard Case M, see p. 9.)

No. 6667. Wall Cases 28 and 29.

Massive outer coffin of  *imn-try-ir.t*, *Āmen-āri-art*. On the floor of the coffin the god Anubis is shown embalming the mummy of the dead man.


(From Thebes. The middle coffin of this person is exhibited in Wall Case 15. The mummy is in Standard Case M, see pp. 8, 49.)

No. 22813. Wall Cases 31, 32 and 33.

Outer and middle coffins of  *ns-tj-wd.t*, *Nes-taj-ut*, daughter of  *dd-mwt-iw.f-nh*, *Jed-Mut-āuf-ānh*. The outer coffin is decorated with the usual Judgement scene and that of the deceased lying on his bier.

(From Thebes.)

No. 15655. Standard Case R. Plate XIX.

Outer coffin of  *hr*, *Her*. On one end the deceased is shown receiving offerings from his son, who wears a leopard skin indicating his priestly rank. At the other end is the mummified hawk of Seker-Osiris and two kneeling female demons with curly hair. Four gods in shrines are depicted on each side. The central positions on the cover show the deceased paddling the boat of the god *Ātem*, or *Tum*, and the god *Shu* raising up the sky-goddess *Nut* from the earth-god *Geb*. The deceased is also shown venerating several deities. At the corners are figures of mummified hawks as guardians. The texts are extracts from the Book of the Dead.

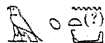

(From Thebes. The inner coffin of this person is exhibited in Wall Case 10, see p. 47.)



## PTOLEMAIC PERIOD.

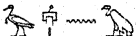
Both the rectangular and the elaborate mummy-form types of coffin found in the Twenty-second to Thirtieth Dynasties continue throughout this period, only in a more developed form; a greater number of gods are represented and the amount of inscription is increased. The cartonnage cases are frequently of an openwork pattern, brightly painted, and have the figures of the gods gilded.

No. 52949. Wall Case 34. Plate XX.

Inner coffin of a person whose name appears to read  *hr-s-s-nht*, Her-sa-nekht. The decorations below the necklace represent: the goddess Nut holding the symbol  "truth" in each hand; Anubis standing by the bier of the deceased; figures of eight gods, and the gods Anubis and Upuaut guarding the Canopic chests containing the viscera of the dead person. The inscription on the front is written in hieratic and is partly obscure.


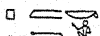

(From the Oasis of Khargah.)

No. 22940. Wall Case 35.

Inner coffin of  *bs-n-Mw.t*, Basa-en-Mut, a priest of Thebes. The columns of inscription, which cover the surface of the coffin, are either recitations by the gods who are depicted on it or selections from the Book of the Dead. Of special interest is the version of Chapter CLIV, called "The chapter of not letting the body perish."

(From Thebes.)



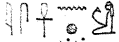
No. 29776. Wall Case 36. Plate XXI.

Inner coffin of  *dd-hr*, Jed-her, son of  *psmtk*, Psemthek (*i.e.*, Psammetichus) and  *st-wr (.t)*, Ast-ur.

The face is gilded and the wig painted blue. The gods depicted on the lower part of the cover holding knives are twenty-eight of the forty-two assessors, who were assembled in the Hall of Judgement, to each of whom the deceased had to deny having committed some specific sin. In the middle of the cover the mummy of the dead person is shown lying on its bier with the Canopic jars, containing the intestines, beneath. On each side of the lower section is the goddess Nekhebet in the form of a cobra entwined around a papyrus plant.


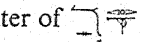
(From Akhmim.)

No. 20745. Wall Cases 37 and 38 (lower shelf).

Inner coffin of  *ir.t-(n.t-)hr-ir.w*, Art-Her-aru, a priest of Horus, Anubis and Isis, the son of  *nh-wn-nfr*, Ankh-un-nefer, and  *isnh*, Asānkh. Figures of gods, accompanied by repetitions of the offering formula and inscriptions giving the name and titles of the dead person, occupy the lower part of the cover.

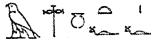

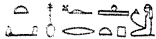
(From Akhmim.)

No. 29779. Standard Case T.

Sarcophagus of  *nb-wdjt*, Neb-ujat, the daughter of  *ns-mn.w*, Nes-Menu. The sarcophagus is of the rectangular type with corner-posts and is decorated with figures of innumerable gods and religious scenes. On the lid are the night and day barques of the sun-god being towed by human- and jackal-headed demons, under which are the guardians of the pylons of the Underworld. The scenes on the ends show the dead woman and her soul-birds receiving water from the goddess Hathor (or Nut) in her tree; Nut raising the sun's disk while being adored by apes; the soul-birds adoring the rising sun and, underneath, the soul of the dead woman visiting her mummy.

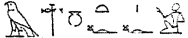
(From Akhmim.)

No. 6677. Wall Cases 21 and 22.

Massive outer coffin of  *hr-nd-it.f*, Her-nej-âtef, a priest of Âmen in the temple of Karnak, the son of  *nht-hr(-m)-h̄b*, Nekht-Her-heb, and  *t3-di-nfr-htp*, Te-dâ-nefer-hetep. The lids of the eyes are gilded.

(From Thebes. The mummy of this person is exhibited in Standard Case S, and the inner coffin in Wall Case 27, see p. 11 and below.)

No. 6678. Wall Case 27. Plate XXII.

Inner coffin of  *hr-nd-it.f*, Her-nej-âtef. The face, neck, pectoral, parts of the necklace and figures of the gods are gilded. On the inside are astronomical texts and pictures, scenes from the Book of the Dead and portions of the Book of Âmi Duat.

(From Thebes. The outer coffin of this person is exhibited in Wall Cases 21 and 22, and the mummy in Standard Case S, see p. 11 and above.)

## ROMAN PERIOD.

In Roman times two modifications appear. The roof and walls of the rectangular coffin are usually in one piece, fastening on to the floor board, and a figure of the goddess Nut, wearing the dress of the Greek settlers in Egypt and having the sun's disk above her head, is usually painted on the interior. In the mummiform type the cartonnage mask of the earlier periods is generally replaced by a wooden panel portraying the face of the dead person, who is clad in Greek or Roman dress.

No. 47609. Wall Cases 37 and 38 (upper shelf).

Coffin of an unnamed woman. The design and decoration are crude and belong to a type found only in this late period. The gods depicted on the side panels are the four sons of Horus, Anubis and Upuaut, each holding the symbol of truth  $\beta$  *mr.t*, *maât*.

(From Asyut.)

No. 29583. Wall Case 39. Plate XXIII.

Painted cartonnage mummy case of a woman. On the sides are figures of the forty-two assessors, to each of whom the dead person has in the Hall of Judgement to deny having committed some specific sin. The remaining figures represent gods, animals sacred to the gods, or the dead person on his bier.

(From Edfu.)

No. 29588. Plate XXIV.

Coffin of a child. On the forehead, which is gilded, is the sun's disk with pendant *uræi*; below there is a fillet of gilded *uræi* surmounted by the disk of the sun. The diamond pattern on the body, which is formed by intersecting black lines, represents the bead net which was laid over mummies during the late New Kingdom.

(From Akhmim.)

No. 6715A. Wall Cases 39 and 40.

Roughly made coffin containing the mummy of a child. On the lid are painted figures of a serpent and a tree.

(From Memphis [?]. For the mummy, see p. 11.)

No. 22938. Wall Case 40.

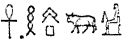

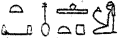
Plain wooden coffin of a child.

No. 29587. Same Case.

Coffin of a girl. The owner is depicted wearing a yellow tunic over which is a red robe. On the sides of the coffin there are scenes of the deceased with the gods, which are unusually accurately represented for the work of this period. On the foot, which projects considerably, is painted a winged solar disk with two hands, each holding a palm-branch, from which hangs the symbol of the festival *ḥb-sed*.

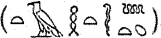

(From Akhmim.)

No. 6711. Standard Case U.

Sarcophagus and mummy of  *ḥnh-ḥp*, Ānkh-Ḥep, a door-keeper of the temple of Amen, the son of  *dhwtj-mꜣ(w)*, Dḥuti-Maāu, and  *t(s)-di-nfr-ḥtp*, Te-dā-nefer-ḥetep. The sarcophagus is of the common rectangular type with posts at the corners and has as its base only the floor. On the lid the mummy of the owner, which is accompanied by Isis and Nephthys, is towed by two jackals; the boat on the other side, also towed by two jackals, carries the fetish of Abydos which is adored by Horus, Thoth, Isis and Nephthys. The inscriptions are either passages from the Book of the Dead or prayers for offerings and a goodly burial. The pair of cymbals on the legs of the mummy may have been those used by the dead person in the temple services.

(From Thebes. The mummy is described on p. 12.)

No. 6708. Same Case.

Rectangular sarcophagus of Tphous (), the daughter of Heraclius Soter and Serapous (). According to the Greek inscription at one end of the coffin, she was born in the fifth and died in the twelfth year of the reign of Hadrian (*i.e.*, A.D. 127). On the top the dead girl with the four sons of Horus adores Osiris. Below, the sun's disk in its boat is towed by three jackals.

(From Thebes.)

## No. 36502. Wall Case 41.

Wooden memorial board, roughly in the shape of a mummy. Above the text, which is an extract from the Book of Breathings, are seven gods holding sceptres. At the top is a representation of the soul-bird visiting the mummy which lies on its bier with the Canopic jars containing the intestines underneath.

## No. 55022. Same Case.

Wooden cover of a coffin on which a full-length figure of a man wearing a cloak of Greek design and standing on a pedestal is carved. The eyes were inlaid, but are now lacking; the right arm is bent over the breast and the left is extended down the side; the feet are bare. The soul-bird with wings outstretched is painted on the front of the pedestal.

## No. 35464. Same Case.

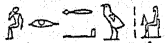
Wooden memorial board, roughly in the shape of a mummy. The figures at the top represent the hawk of Rā with outstretched wings and sun's disk, the signs  $\frac{\text{☐}}{\text{+}}$ ,  $\frac{\text{☐}}{\text{+}}$  and  $\frac{\text{☐}}{\text{+}}$  signifying "life," "well-being", and "stability", and the god Anubis embalming the dead person. The text below is written in the demotic character.

## No. 54051A. Wall Case 42.

Pottery coffin containing the mummy of a child. In the right hand a cross is held, suggesting Christian parentage, and in the left is a lotus flower (?).

(For the mummy, see p. 12.)

## No. 58101. Standard Case W.

Rectangular coffin of  $\square$    $p(s)-šri-ir-šw$ , *Pe-šerā-ār-āau*. The red, blue and green vertical stripes around the top of the sides represent the conventionalised palm-leaved cornice. The painted figures holding knives are underworld

demons. At one end is the winged solar disk and beneath it the cartouche of Osiris between figures of Isis and Nephthys. On the lid are prayers to Osiris for the dead men.

No. 29585. Wall Case 45. Plate XXV.

Cartonnage case for the mummy of a Greek lady, said to be one of the two wives of the man whose cartonnage mummy case is exhibited in Wall Case 50. She wears a dress without sleeves which reaches down to the ankles, and over her shoulders there is a cape; on her wrists are gilded bracelets. Figures of ancient Egyptian gods, designed by an artist who must have been ignorant of their proper forms, are painted on the sides of the case.

(From Akhmim.)

No. 6950. Wall Cases 46 and 47.

Fragment of the cover and base board of a vaulted rectangular sarcophagus of a person named Cornelius. On both sections the goddess Nut is depicted.

(From Thebes. Second century A.D.)

No. 6705. Wall Cases 48 and 49. Plate XXVI.

Base board and upper section of the rectangular vaulted sarcophagus of Soter, archon of Thebes. The goddess Nut is depicted in both upper and lower sections, accompanied in the former by the twelve signs of the Zodiac. The gilded hawk which is now placed on the floor of the case represents Rā-Ḥerakhti or Seker and has been removed from the top of the coffin.

(From Thebes. Second century A.D.)

No. 29590. Wall Case 49.

Cartonnage cover for the mummy of a girl. The face is gilded and the diamond design which is painted on the front represents the bead net of earlier times. Under the necklace is a



figure of Nut with wings outstretched, and below is the hawk of Horus.

(From Akhmim.)

No. 29589. Same Case.

Cartonnage case for the mummy of a child, whose name is written on the front in demotic characters.

(From Akhmim.)

No. 29584. Wall Case 50. Plate XXVII.

Cartonnage case for the mummy of a Greek, said to be the husband of the women whose mummies occupy the covers in Wall Cases 45 and 51. The head-dress and collar are studded to imitate precious stones. The face is intended to be a portrait of the dead man. Beneath the figures of gods and funerary scenes are winged serpents, a winged jackal, a winged ram and the god Anubis guarding the mummy of the dead man.

(From Akhmim.)

No. 29586. Wall Case 51.

Cartonnage cover for the mummy of a Greek woman, said to be one of the two wives of the man whose mummy occupies the cover in the preceding case. The face is gilded and on the arms and wrists are gilded bangles. She wears a dress without sleeves, which reaches down to the ankles, and over her shoulders there is a cape. Figures of ancient Egyptian gods, designed by an artist who must have been ignorant of their proper forms, are painted on the sides of the case. Her name is written in demotic characters on the left shoulder.

(From Akhmim.)

No. 6706. Standard Case X.

Rectangular vaulted sarcophagus of Cleopatra, surnamed Candace. Crude representations of ancient funerary scenes and gods are painted on this coffin.

## THE DEVELOPMENT OF THE STONE SARCOPHAGUS.

Sarcophagi of granite, basalt, limestone and alabaster were first used by royalty and nobility in Egypt in the time of the Old Kingdom. Their design was generally fairly simple, a plain rectangular box having a flat lid with two handles at each end being the commonest. Sometimes the lid would be vaulted, and occasionally the handles were omitted. In decoration the conventionalised representation of the palace façade was the most frequently employed, but many of the specimens found are perfectly plain. A groove was sometimes cut on the upper surface of the lower section, into which a corresponding tongue in the lower surface of the lid fits. The inscriptions on these early stone sarcophagi generally give the name and titles of the owner and lists of offerings, while, towards the end of the period, the spells which are later found in the Book of the Dead begin to make their appearance on the inside surface. Both the decorations and the inscriptions were occasionally painted. It is unlikely that the body was put in direct contact with the stone sarcophagus, for the best preserved examples show that a wooden coffin was placed between them.

During the Middle Kingdom many changes took place in the construction of the stone coffin. In addition to the type hewn out of one solid block of stone, another consisting of a number of slabs assembled together is found. The shape is still rectangular with flat or vaulted lid, but the handles, which in the Old Kingdom models protruded from the ends of the lid, are now omitted. The external decorations are sometimes identical with the Old Kingdom pattern, but most Middle Kingdom examples have the two eyes on the N.E. side. Occasionally domestic scenes, such as the owner having her coiffure attended to, are portrayed on these sarcophagi. The texts are increased greatly in length and number, and often the inscriptions are accompanied by figures of gods and goddesses carved in relief.

The next big advance came during the early New Kingdom, and substantially this style continued until the very latest times. At the beginning of the Eighteenth Dynasty the plain rectangular base with flat lid, which is found with only slight modifications from the earliest times, was still in use. The decoration, however, had changed and the standard pattern was covered, on the lid, sides and often the floor, with reliefs of the Four Sons of Horus, Anubis and other deities, together with suitable recitations by these gods and dedications of the deceased to their protection. Long passages from the Book of the

Dead were also common. The first big change in shape was the rounding of the head end, making the plan of the coffin cartouche-shaped. The next development was the mummiform coffin in stone, this pattern already being common in wood. Sometimes two or more of these anthropoid coffins would be encased one within another, forming a kind of nest.

In Saite times the chief changes concerned the texts and reliefs, which often included long passages together with vignettes not only from the Book of the Dead, but from other religious literature like the Book of *Āmi Duat*, "That which is in the Underworld", the "Book of Gates" and, in keeping with the archaistic habit of this period, portions of the Pyramid Texts. The number of gods portrayed was multiplied so as to ensure even more unfailingly divine protection in the after-life.



No. 1001. Sculpture Gallery. Central Saloon.

Coffin of  *mry-ms*, Meri-mes.

Black granite.


Meri-mes is known to us from his stele, which was found at Semneh and is now in the Museum collection, No. 657. He was the viceroy of *Āmen-ḥetep III* in Nubia and from his stele we learn that he quelled a revolt in that country.

Stone sarcophagi at this period were reserved almost exclusively for royalty, and the construction of one for a private person must signify that he occupied an exceptionally exalted position in the State. This coffin is mummiform, with beard,

head-dress, at the back of which is a figure of Nephthys kneeling on the sign  "gold", and necklace. The Two Eyes are carved on the left beneath the necklace, and on the breast is the usual figure of Nut with outstretched wings. The central vertical inscription is a prayer to Nut to stretch out her wings over the dead man and grant him a place among the stars. The horizontal inscriptions are addresses by the Four Sons of Horus and by Anubis. At the foot of the cover there is a figure of Isis with arms outstretched and beneath it, on the lower section, is the amulet . The texts on the lower part, which is fragmentary, wish the dead man a goodly burial and a happy after-life, and contain addresses by the various gods.

(Eighteenth Dynasty.)

No. 1642. Sculpture Gallery. Central Saloon.


Coffin of  *dhwtj-ms*, Dḥuti-mes, "Thothmes".

Yellow quartzite.

The owner of this coffin bears the titles of "Royal Scribe" and "Overseer of the Accounts in the Temple of Rā". The coffin, which is mummiform in shape, is carved with the usual figures of Nut, Isis, Nephthys, Anubis and the Four Sons of Horus. The texts are either addresses by those gods or are dedications of the deceased to their protection and bear his name and titles. Figures of Isis and Anubis are carved on the left side of the cover below the head-dress and arms.

(Eighteenth Dynasty.)

No. 18. Sculpture Gallery. Bay 19.

Coffin of  *ps-ḥm-ntr*, Pa-ḥem-nether.

Red granite.

From Memphis.

Only the cover of this coffin, owned by a high priest named Pa-ḥem-nether, remains. It is similar in design to No. 78, except that there are no offering scenes below the figure of the goddess



Nut. The vertical inscription contains the name of the dead man and his titles of high priest and Sem priest.

(Nineteenth Dynasty.)

No. 78. Sculpture Gallery. Bay 21.


Coffin of  *stsw*, Setau.

Red granite.

The owner of this coffin, of which only the cover is preserved, bears the titles of royal scribe, steward of the palace and governor of Nubia. The cover is of the normal mummiform shape with the hands, which hold the amulets for life  and stability , crossed over the breast. A figure of the goddess Nut is carved on the breast and beneath it are four scenes of Setau making offerings to the gods. Over the feet are kneeling figures of the goddesses Isis and Nephthys. The central vertical column of text contains a prayer to Nut by Setau. The remaining texts refer to the gods Geb, Anubis and the Four Sons of Horus.

(Twentieth Dynasty (?).)

No. 32. Sculpture Gallery. Bays 24–26. Plate XXVIII.

Coffin of  *nh-n-s-nfr-ib-r',* Ānkh-nes-nefer-āb-Rā.

Variously described as black marble or black limestone, but in reality schist.

Ānkhnesneferābrā was the daughter of King Psammetichus II (Twenty-sixth Dynasty, c. 590 B.C.) by his wife Thakhauath, and the adopted daughter of the priestess Neith-āqert. It has been supposed that she was the wife of King Āāhmes II, but it cannot be demonstrated that this was so. The length of her life is not accurately known, though the prayer for protection against injury by foreigners suggests that she survived until the end of the dynasty, when Egypt became the victim of Asiatic invasion.

The coffin was found at Thebes behind the Ramesseum, a hundred and twenty-five feet below the surface of the ground. No trace, however, of other objects bearing the owner's name,


or of her tomb, were found in the vicinity, and it is probable, therefore, that this was not the original burying-place.

With the exception of the space occupied by the figures of the goddesses, which are carved on both sides of the lid and on the bottom of the coffin, the whole of the surface of both coffin and lid is inscribed with texts. They are all of a religious character, some of them being versions of the very ancient Pyramid Texts dealing with the resurrection of the dead person; others are taken from the Book of the Dead and yet others are magical texts. The reliefs on the lid and on the floor of the coffin show: (a) Ānkhnesneferābrā wearing the head-dress of Isis-Hathor; (b) (not visible as now exhibited) the goddess Nut with three disks, the upper two representing the sun entering her mouth at sunset and being born at daybreak, and the lowest representing the moon; (c) the goddess Hathor.

By Ptolemaic times (c. 300 B.C.) the body of Ānkhnesneferābrā must have been taken from the coffin, for a person of that period who is called Āmen-ḥetep or Pi-Menthui, a royal scribe, altered the texts so as to make them refer to a man instead of to a woman, and added the inscription which runs along the top of the sides of the coffin above the band of stars. Whether it was ever actually occupied by this person is not known.

(Twenty-sixth Dynasty.)



#### No. 23. Sculpture Gallery. Bays 26-28.

Coffin of  *hp-mn*, Ḥep-men.

Grey schist.


Found in Cairo, where it was being used as a water tank, the hole at the head end having been bored to empty it when necessary.

In style its exterior is almost an exact replica of the sarcophagus of Thothmes III (Eighteenth Dynasty), and its reliefs and texts, except for the substitution of Ḥep-men's name and titles for those of the king, are very nearly identical with those on that

coffin. Archaisms such as this are common in the Saite Period, but it is seldom possible to identify the original monument from which the copy was made. The figures represented on the coffin are: (a) at the head end, Nephthys kneeling on the sign  "gold"; (b) on the left side: Hapy, the Two Eyes above the *srh* building, Anubis and Qebehsenuf; (c) at the foot, Isis kneeling on the sign ; (d) on the right side, Duamutef, Anubis and Mestâ. The most important text is the long one given between the figures of Mestâ and Anubis on the right side. It is a very old "spell," originating in the Pyramid and Coffin Texts and included in the Book of the Dead as Chapter LXXII. The dead had to recite this "spell" in order to gain admission to the Underworld. Inside the coffin there are figures of twenty-one gods and goddesses who protected various parts of the body of the dead. The goddess whose figure is carved on the bottom is Nut.

(Twenty-sixth Dynasty. Presented by His Majesty King George III, 1801.)

#### No. 30. Sculpture Gallery. Bays 28-30.

Coffin of  *ns-ḳd.t* (?), Nes-qedet.

Granite.


Found in "Campbell's tomb" at Gizah.

The owner of the coffin, who was a high state official, is described as the son of a priest named *Āāhmes* and *Ta-sa-en-ānh*. He stands presenting offerings before the protecting deities who appear on each side of the coffin. In front of each of the deities there is a short inscription giving the name of that deity and his or her protection to the dead man. The cover is inscribed with addresses by the Four Sons of Horus to Nes-qedet and bears figures of them carved beneath those of the goddesses Isis, Nut and Nephthys.

(Twenty-sixth Dynasty. Presented by Col. Howard Vyse, 1839.)



## No. 1384. Sculpture Gallery. Bays 27-29. Plate XXIX.

Coffin of  *wḥ-ib-rʿ*, Uaḥ-āb-Rā.

Blue-grey schist.


Found in "Campbell's Tomb" at Gizah.

The cover depicts the owner of the coffin, who is described as the "Overseer of the Royal Scribes", in the usual bearded form with wig and necklace. Three lines of hieroglyphs, giving the names of the dead man and stating that he shall see the gods every day, are carved on the front. The coffin itself bears only one line of inscription, declaring that the dead man shall appear in the heaven and dwell with the gods.

On the right side there are some yellow patches of resin which, it is believed, were placed there for ritual purposes.

(Twenty-sixth Dynasty.)


## No. 1331. Sculpture Gallery. Bays 23-25.

Cover of coffin of  *[tʰ-]šri.[t-n-]st*, Sherāt-Ast.  
Limestone.

Mummiform, with head-dress, eyes and eyebrows painted in black. On the front of the cover are three vertical lines of inscription inlaid with paste, giving a short address to the gods of the dead.

(Twenty-sixth to Thirtieth Dynasties.)

## No. 790. Sculpture Gallery. Bay 25.

Cover of coffin of  *p[ʰ]-di-ḥr-hpḥp*, Pe-dā-Ḥer-  
ḥepḥep.


White marble.

Mummiform, with head-dress, necklace and pectoral. The front is covered with a supplication on behalf of the owner's property in the after-world and a promise of help from the gods. At the sides of the inscription there are figures of the Four Sons of Horus and six other gods, each accompanied by a short

statement of the grant to the dead man of the protection of that god. On the foot there are figures of Isis and Nephthys, together with the two jackal-gods Anubis and Upuaut.

(Twenty-sixth to Thirtieth Dynasties. Presented by the Marquess of Northampton, 1852.)

No. 10. Sculpture Gallery. Bays 25-27. Plates XXX and XXXI.

Coffin of  *nḥt-hr-(m-)ḥb*, Nekht-Her-ḥebt, Nektanebes II.

Grey breccia.

The coffin was made for Nektanebes II (359-342 B.C.), the third and last king of the Thirtieth Dynasty, who, however, fled to Ethiopia at the time of the Persian invasion and was never interred in it.

It was found in the mosque of St. Athanasius at Alexandria, where it was used in modern times as a bath. The holes at the base of the sides were bored in order to facilitate the removal of sediment which accumulated from the use of muddy Nile water.


The whole of the outside surface is covered with texts and the accompanying vignettes from the Book of *Āmi Duat* ("That which is in the Other World"). This book, which is divided into twelve sections, each one corresponding to an hour of the night and to a division of the Underworld, was intended to aid the dead in passing through the Underworld on their journey from this world to the next. The vignettes are carved in three registers, the top and bottom showing the gods and demons who were thought to inhabit that region, and the middle depicting the boat of the sun god, called *Āuf*, making its way, accompanied by gods and goddesses, through one after another of the twelve divisions. About half the entire book (Sections I, II, III, VI, VIII and IX) is given on this coffin, beginning at the rounded head end, continuing by alternating from the right side of the occupant of the coffin to his left and concluding at the foot.

The principal features of these sections are:—

- 1st hour: The boat of the sun god (third register) enters the Underworld. Äuf, who stands within a shrine, is accompanied in the boat by eight attendant gods and goddesses. Below (fourth register) is another boat bearing the title "the coming into being of Osiris".
- 2nd hour: The boat of Äuf (middle register) continues its course through the second section of the Underworld. In front of it are four other boats, each carrying deities; in the first, Nepri, the god of corn, in the second a lizard-god, in the third a sistrum, which was a symbol of the goddess Hathor, in the fourth the moon.
- 3rd hour: In the third division, which is the abode of Osiris, the sun's barque is preceded by three other boats which have been sent by Osiris to guide it thither.
- 6th hour: Through this section the boat of Äuf is guided by the four classes of the dead who are blessed. At the end of the hour Äuf is transported on the back of a four-headed serpent. On the god's head is the beetle, which was the symbol of regeneration.
- 8th hour: The solar barque is drawn by eight gods of the Underworld, in front of whom are eight hieroglyphs signifying that they were servants of Osiris. Four rams, forms of the god Osiris, head the procession.
- 9th hour: A company of gods bearing paddles precedes the boat of Äuf. Possibly these gods were regarded as being in the boat and were only placed in front because there was no room for them inside it. The three deities sitting on baskets had to provide food for the other inhabitants of this division.





At the base thirty-seven of the seventy-five forms of Rā are given, each being accompanied by a hymn. It is possible that the

lid of the coffin, which is now lost, contained the remainder of the Book of *Âmi Duat*.

On the inside at the head and foot there are figures of the goddesses Nephthys and Isis kneeling on the sign for gold . On the sides are the Four Sons of Horus and the god Anubis.

(Thirtieth Dynasty.)

No. 1343. Sculpture Gallery. Bay 25.

Coffin of    \*  *wsir-p3-wr-dw3-t*, Usâr-pa-ur-Duat.  
Limestone.

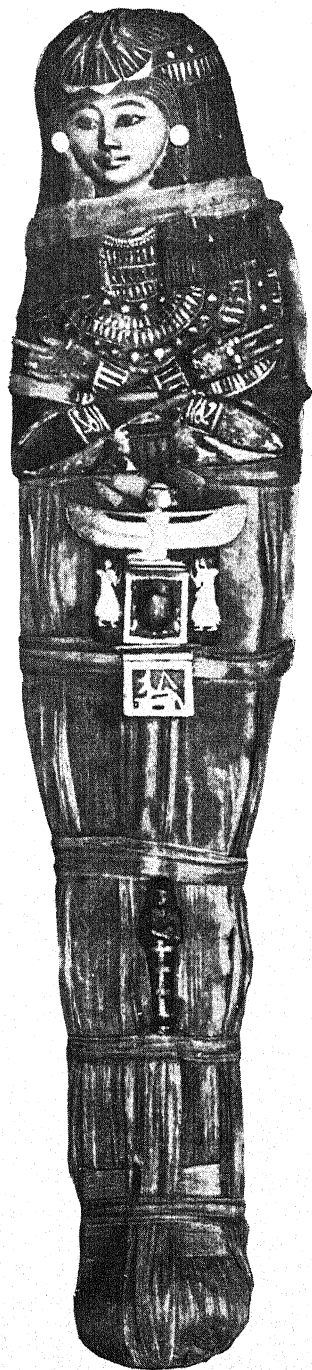
Mummiform, with usual head-dress and pectoral. On the shoulders there are figures of three hawk-gods and three serpent goddesses, which were intended to protect the owner by day and by night. At the sides of the inscription there are the Four Sons of Horus. The inscription consists of a prayer to two forms of Osiris for a safe passage to the dead man through the Underworld.

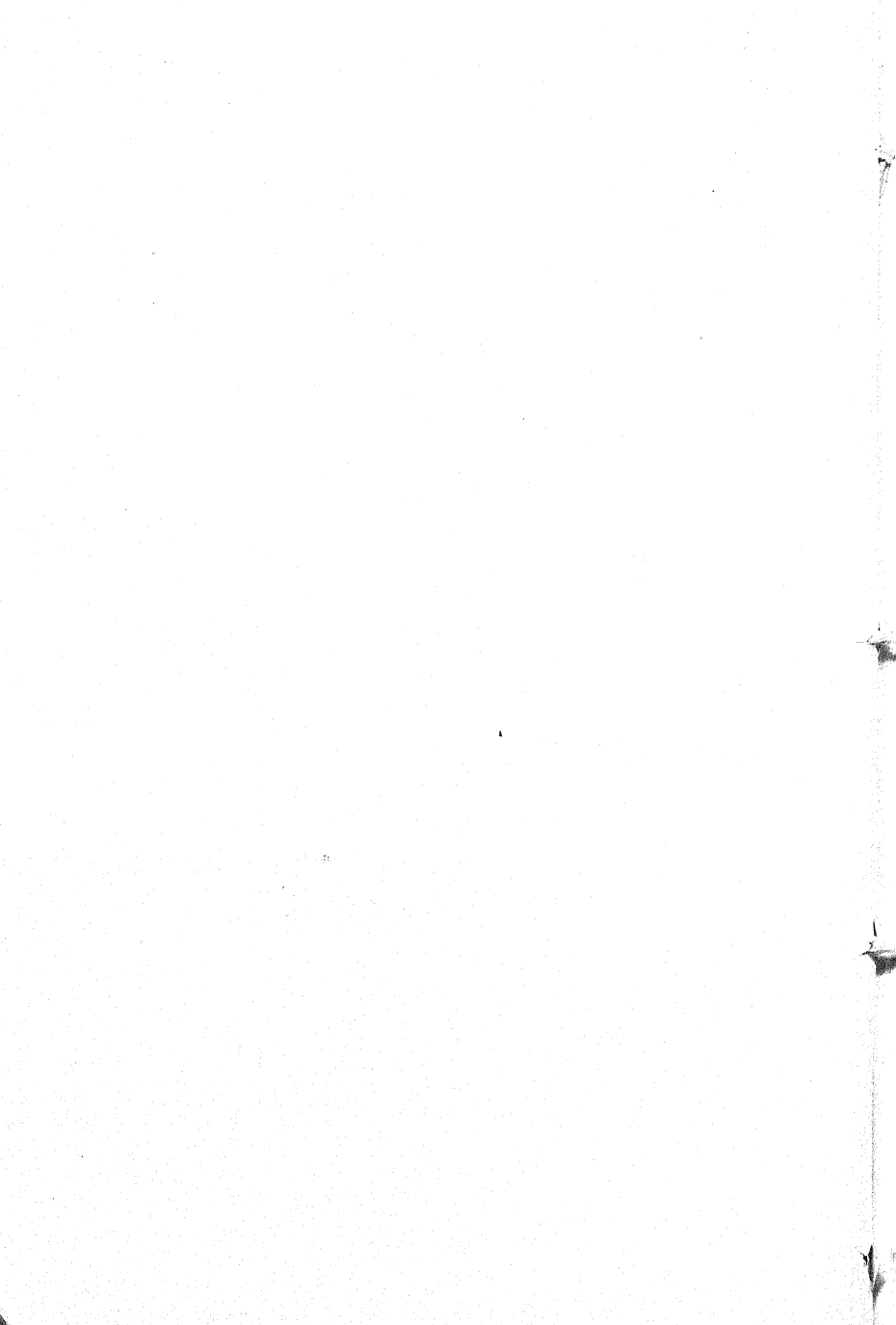
(Thirtieth Dynasty-Ptolemaic Period.)

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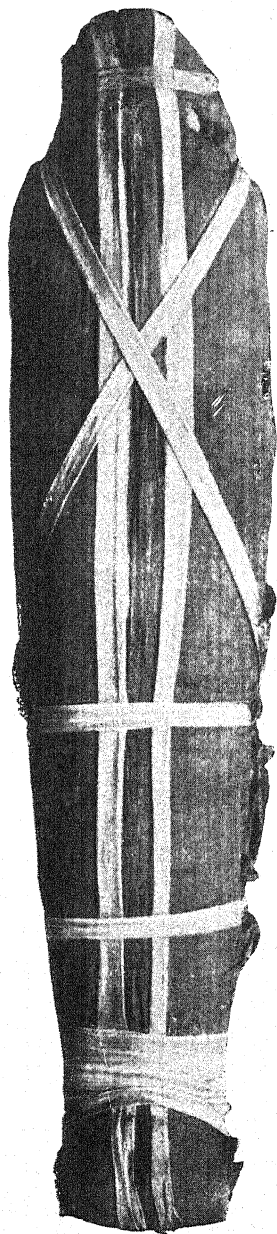
- I.—The standard work on mummies and mummification is G. ELLIOTT SMITH and WARREN DAWSON, *Egyptian Mummies* (London: 1924). Students should also consult Warren Dawson, "Making a Mummy," in *Journal of Egyptian Archaeology*, Vol. XIII, pp. 40 ff., and A. Lucas, "The Use of Natron in Mummification," in the same *Journal*, Vol. XVIII, pp. 125 ff.
- II.—A brief statement on coffins in general will be found in SIR E. A. WALLIS BUDGE, *The Mummy* (Cambridge: 1925). A full publication of a Middle Kingdom coffin will be found in S. BIRCH, *Egyptian Texts of the earliest period from the coffin of Amamu* (British Museum: 1886). For the standard edition of the "Coffin Texts" consult A. DE BUCK, *The Egyptian Coffin Texts*, Vols. I and II (Chicago: 1935 and 1938). A full account of the objects represented in the friezes of these coffins is given in G. JÉQUIER, *Les frises d'objets des sarcophages du moyen empire*. Mémoires . . . de l'Institut français . . . du Caire, Tome XLVII (Cairo: 1921).
- III.—A detailed study of the royal sarcophagi in stone belonging to the time of the Eighteenth Dynasty is in W. HAYES, *Royal Sarcophagi of the XVIIIth Dynasty* (Princeton: 1935). A full publication of the texts on a late coffin will be found in E. A. W. BUDGE, *The sarcophagus of Anchnesraneferab* (London: 1885) and C. E. SANDAR-HANSEN, *Die religiösen Texte auf dem Sarg der Anchnes-neferibre* (Copenhagen: 1937).



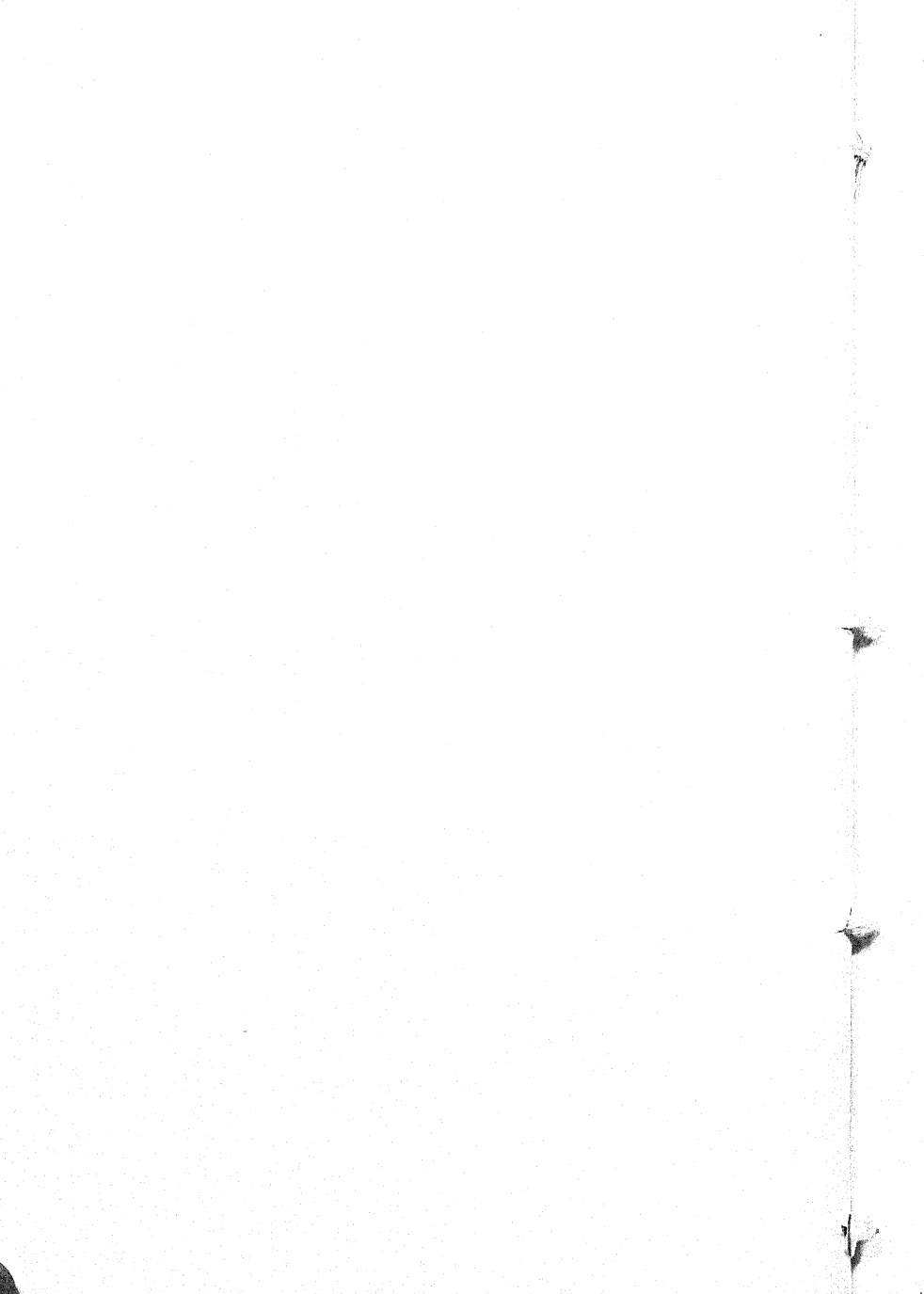


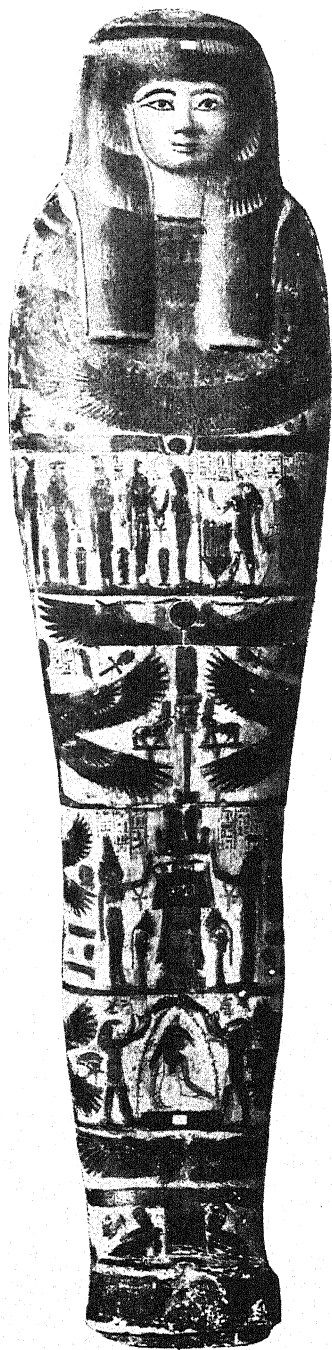


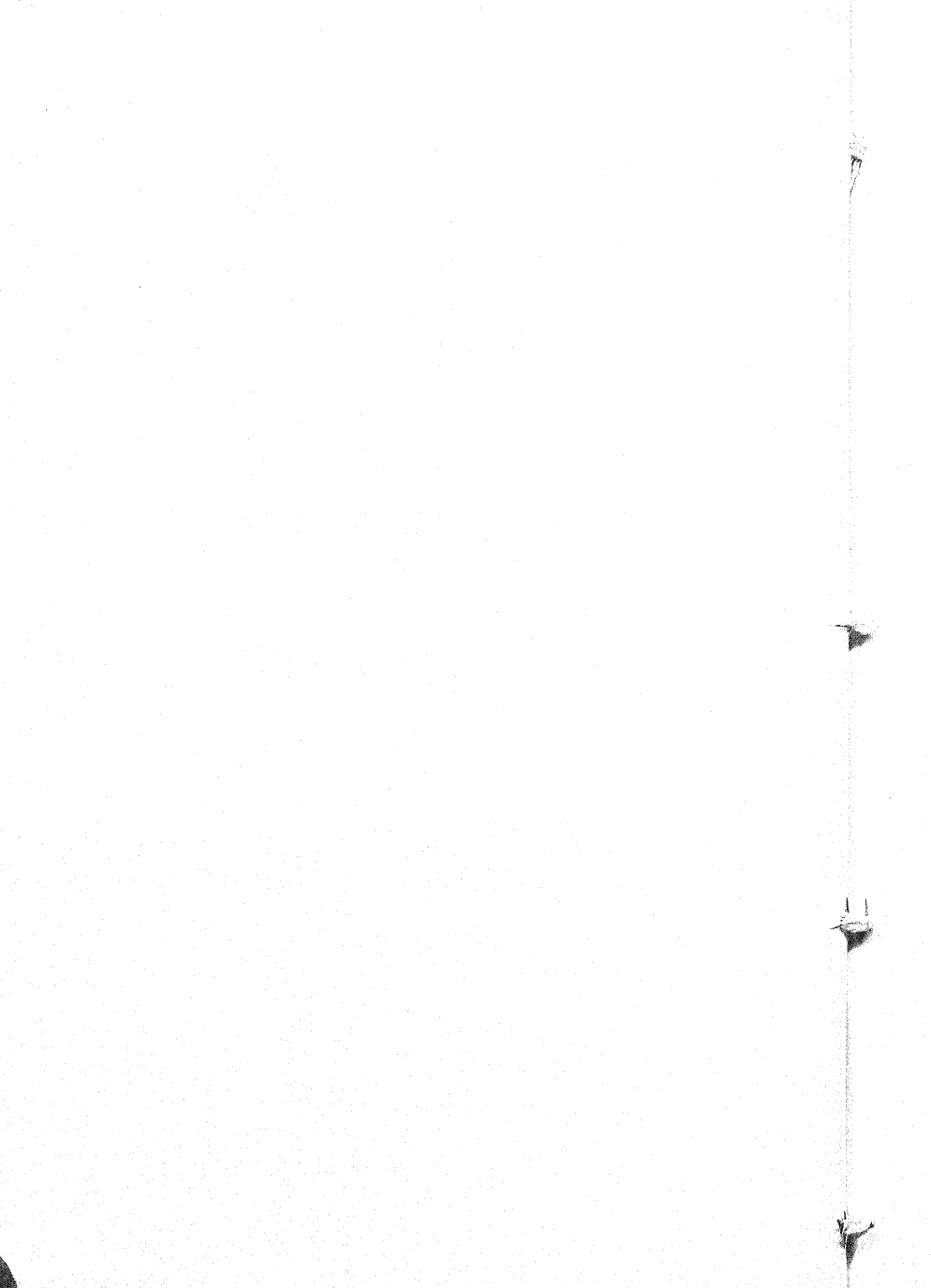




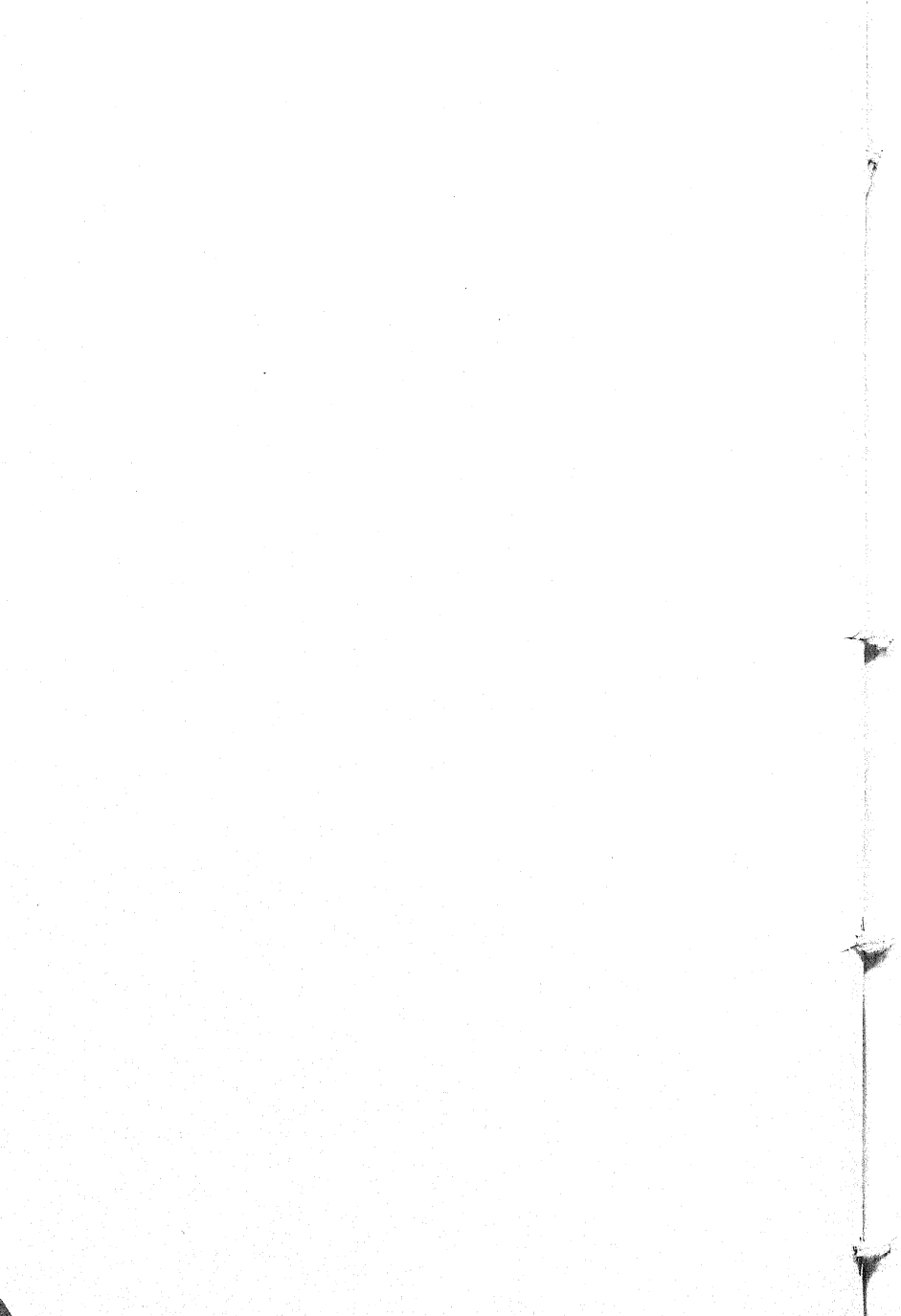
II.—MUMMY OF PA-SHERÄ-HER-ÄÄ-USHEB.

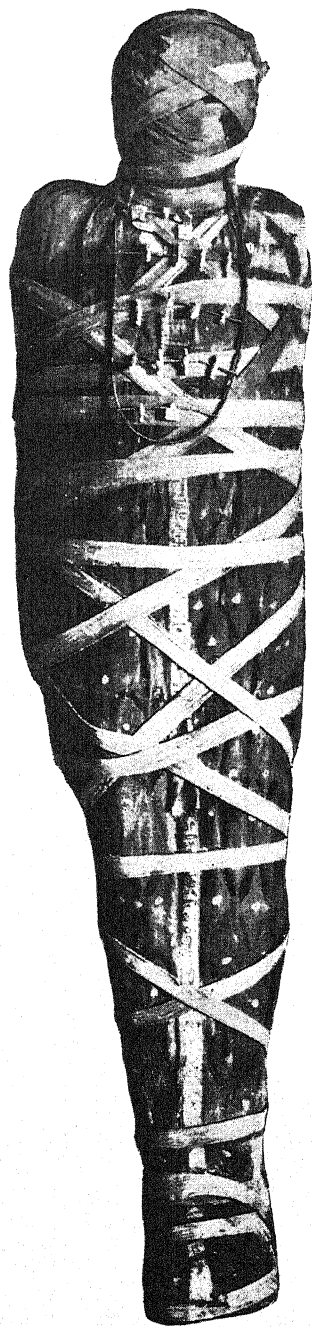


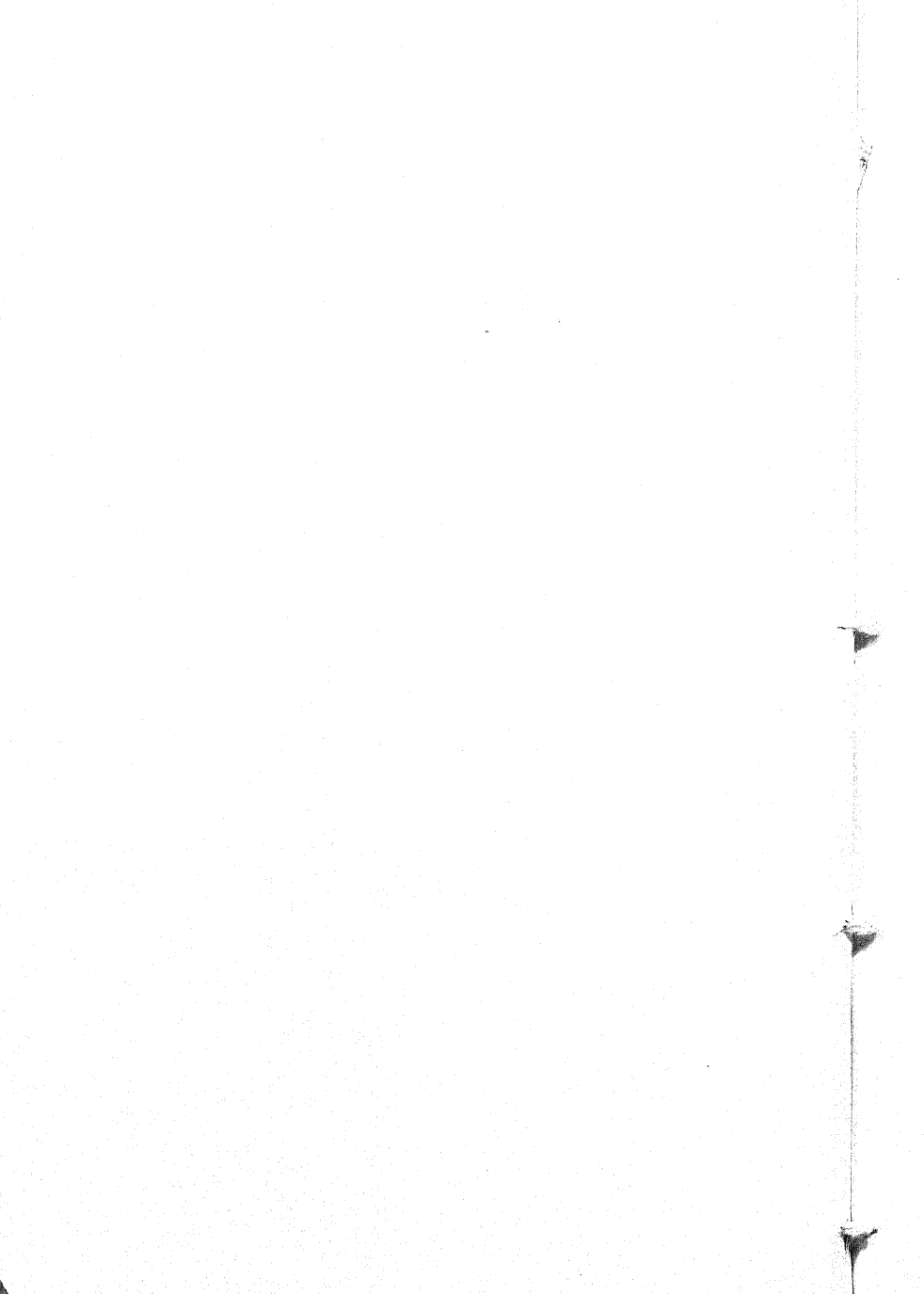








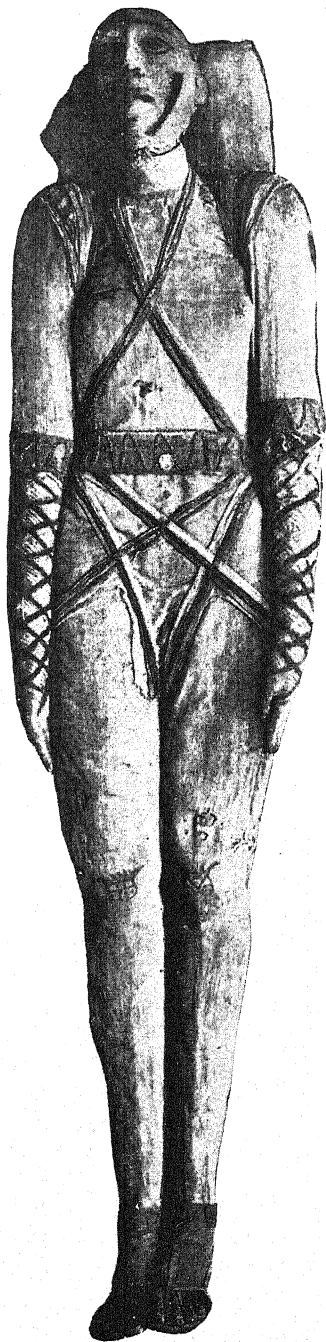


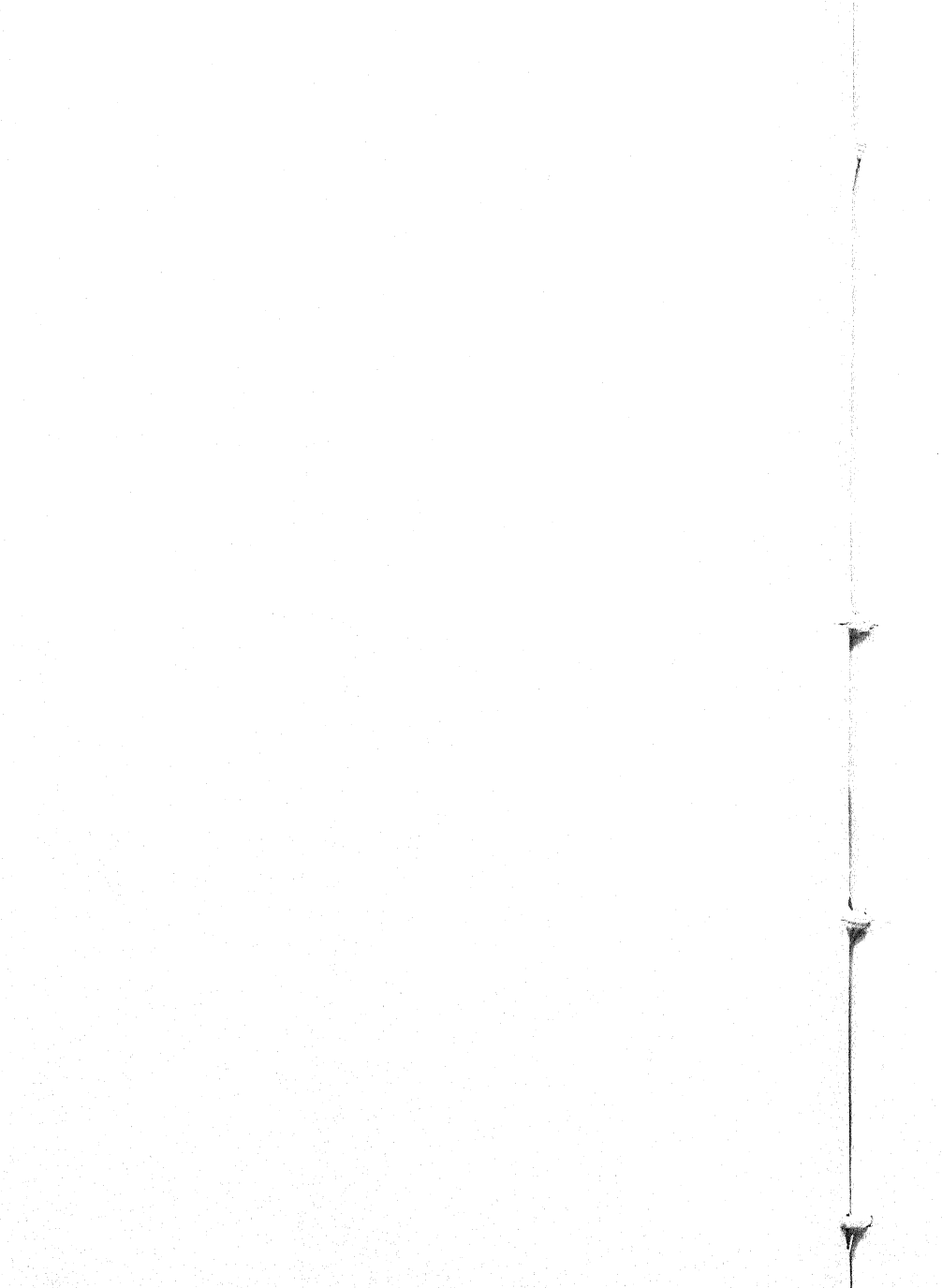




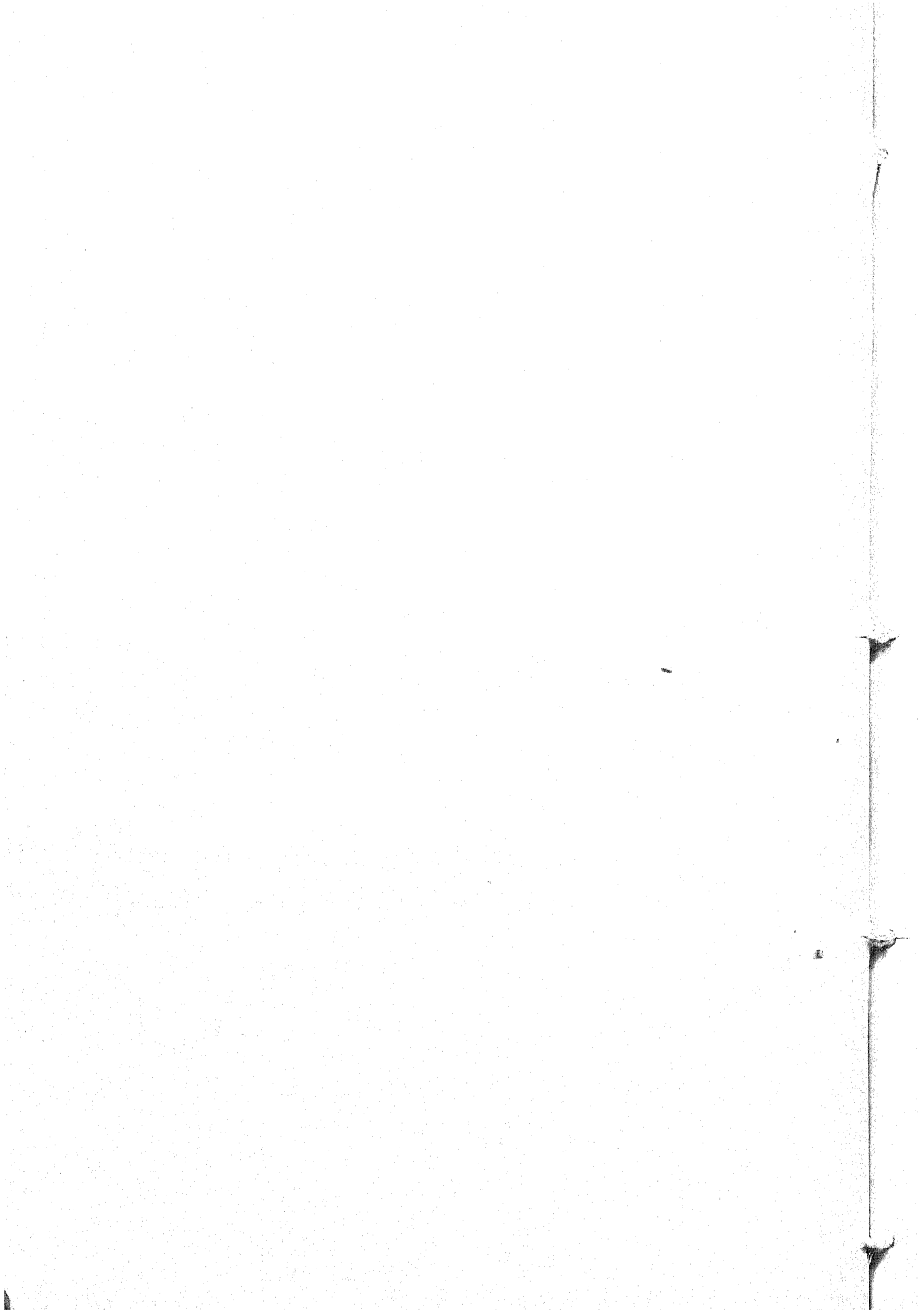


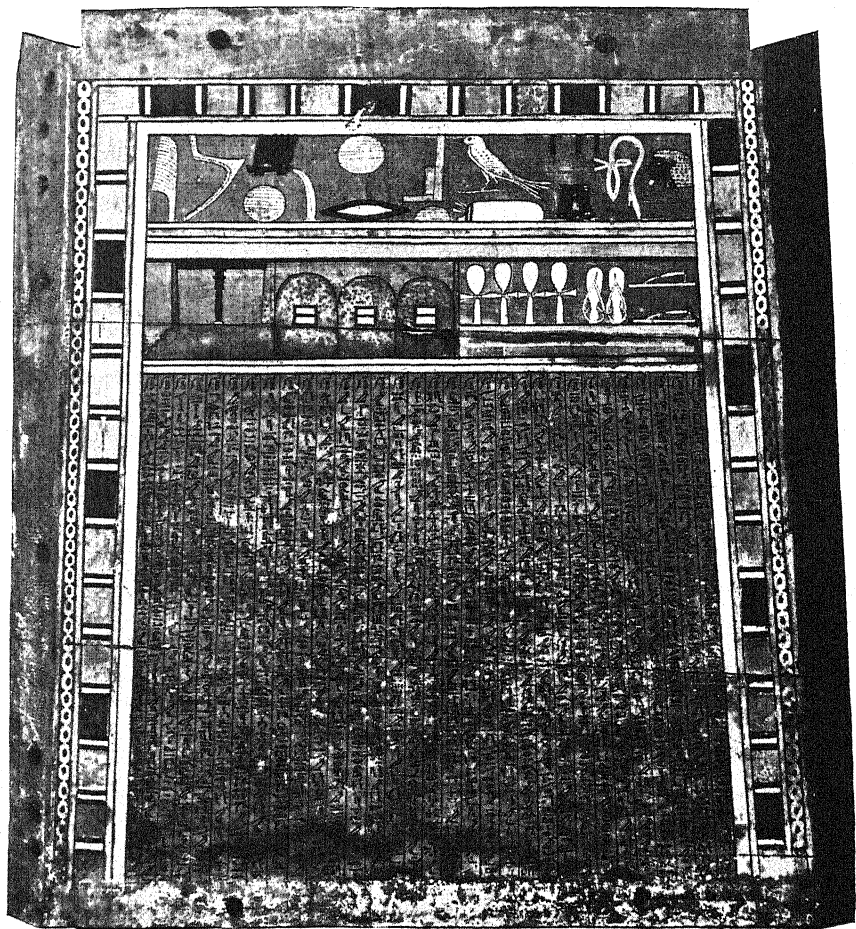








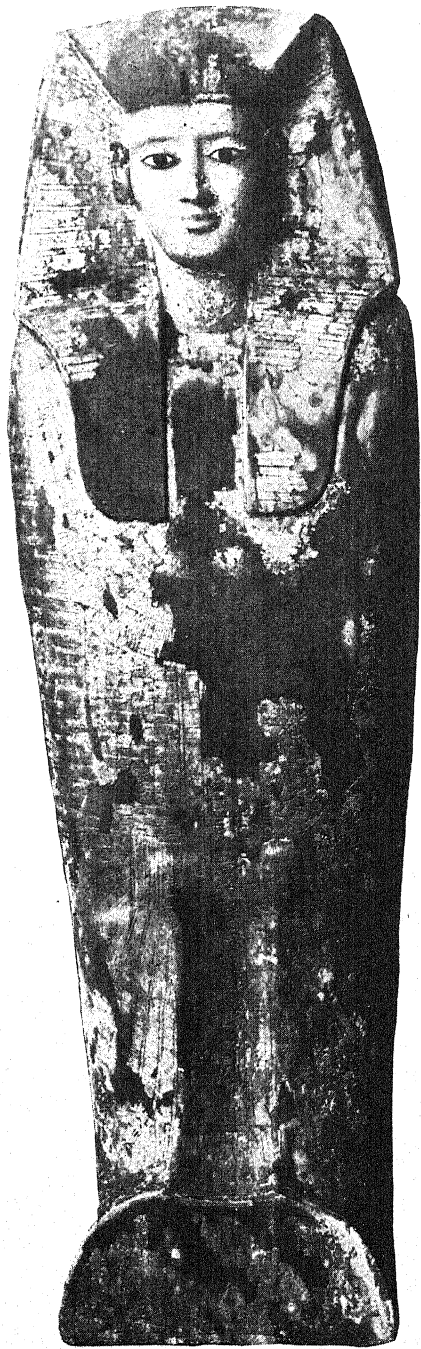




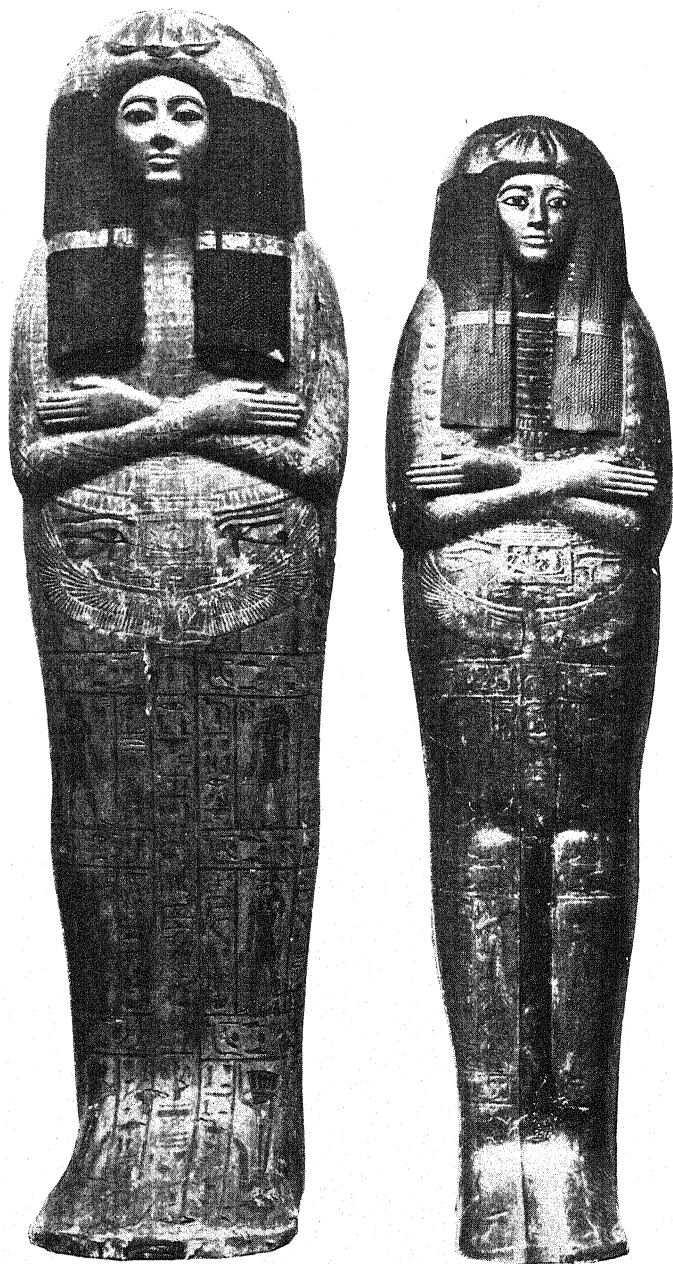
IX.—INTERNAL END OF THE INNER COFFIN OF GUA.





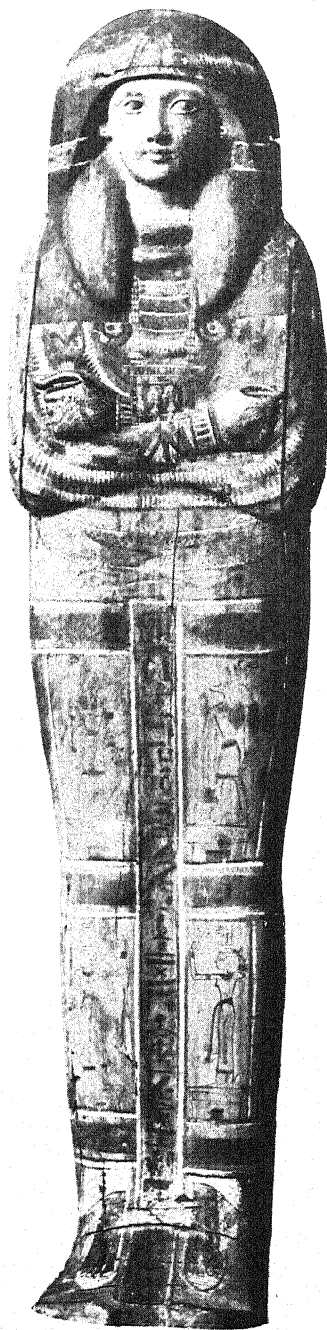




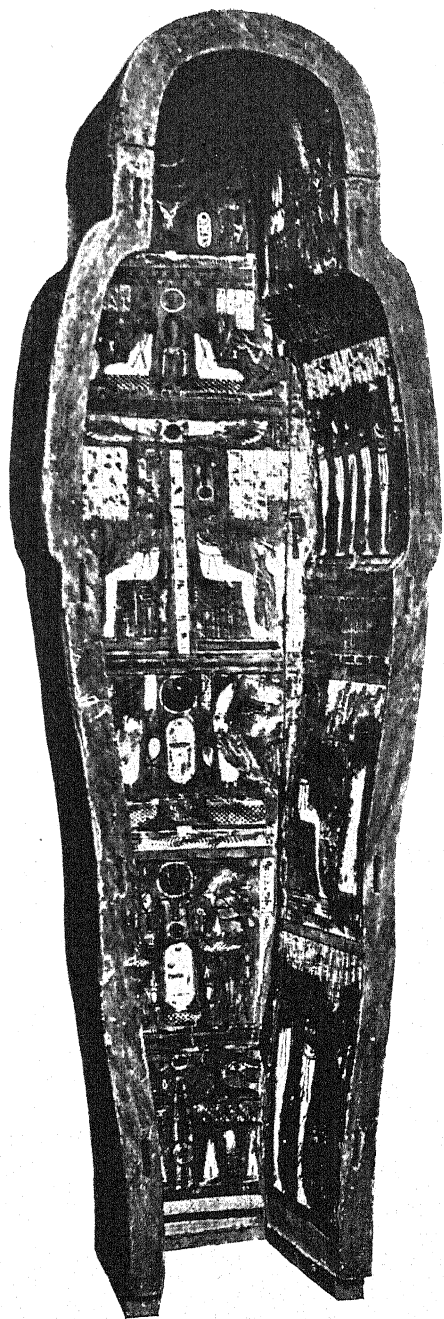


XI —COVERS OF THE OUTER AND INNER COFFINS OF XENUIT-MEHIT.









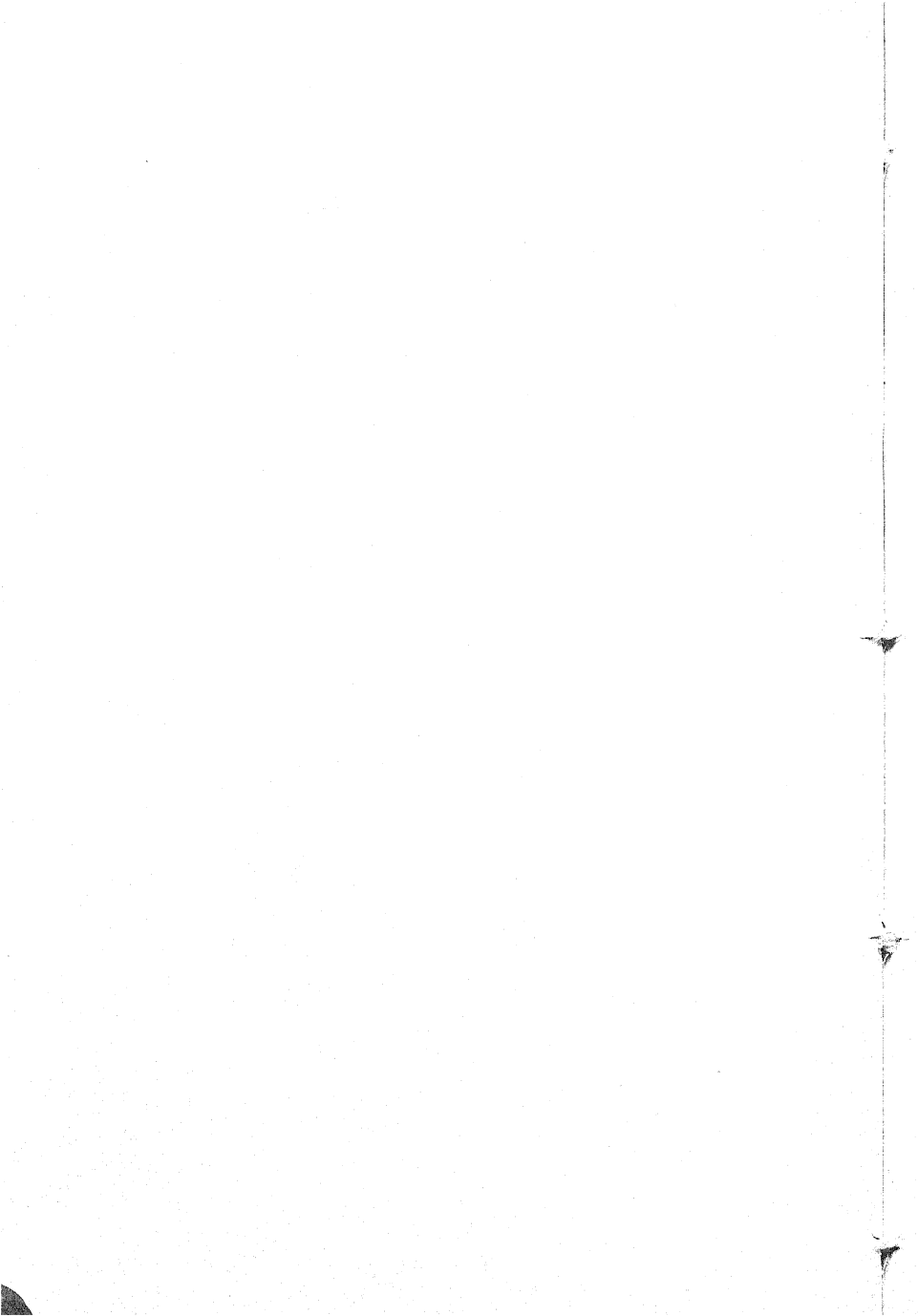




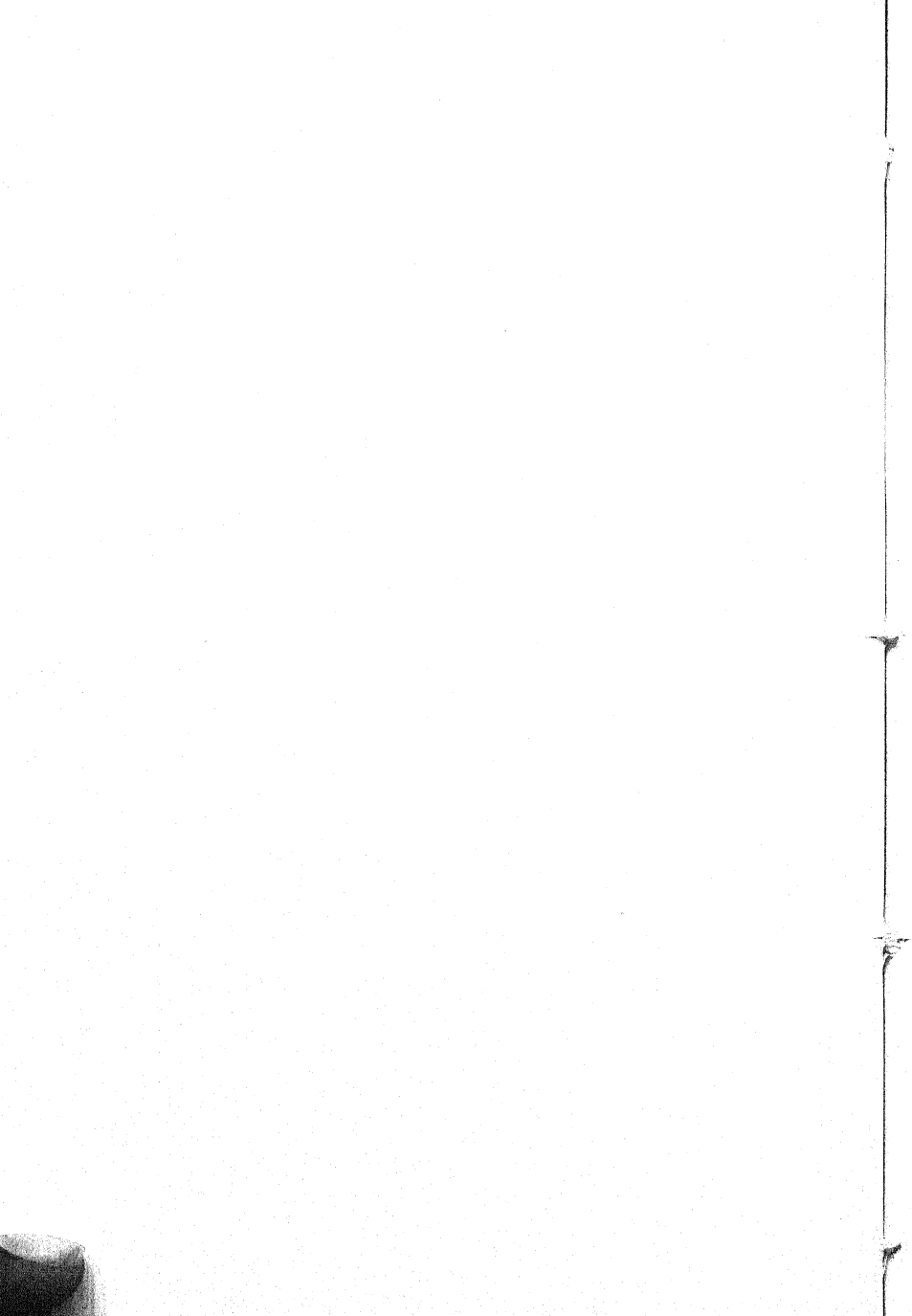










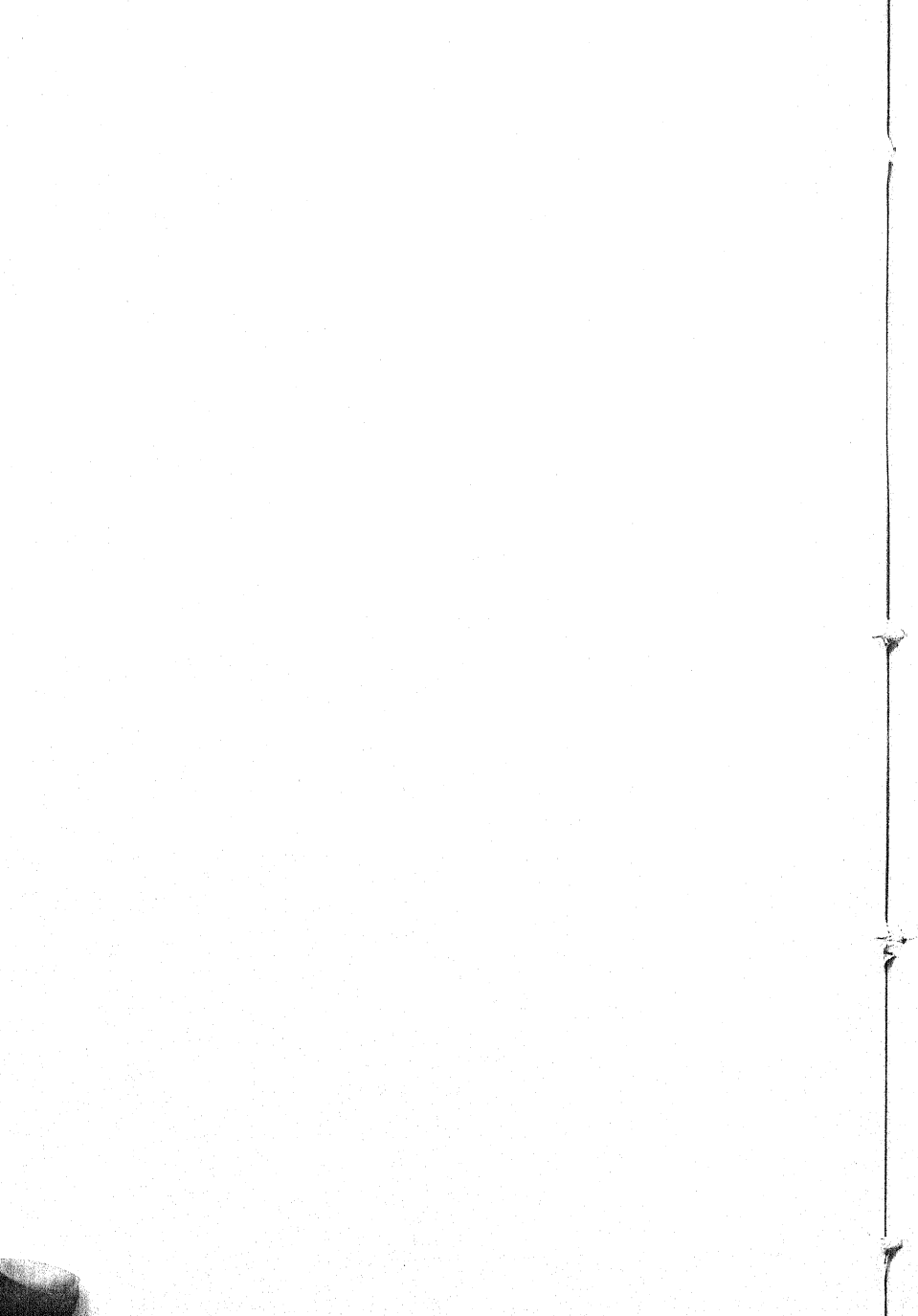


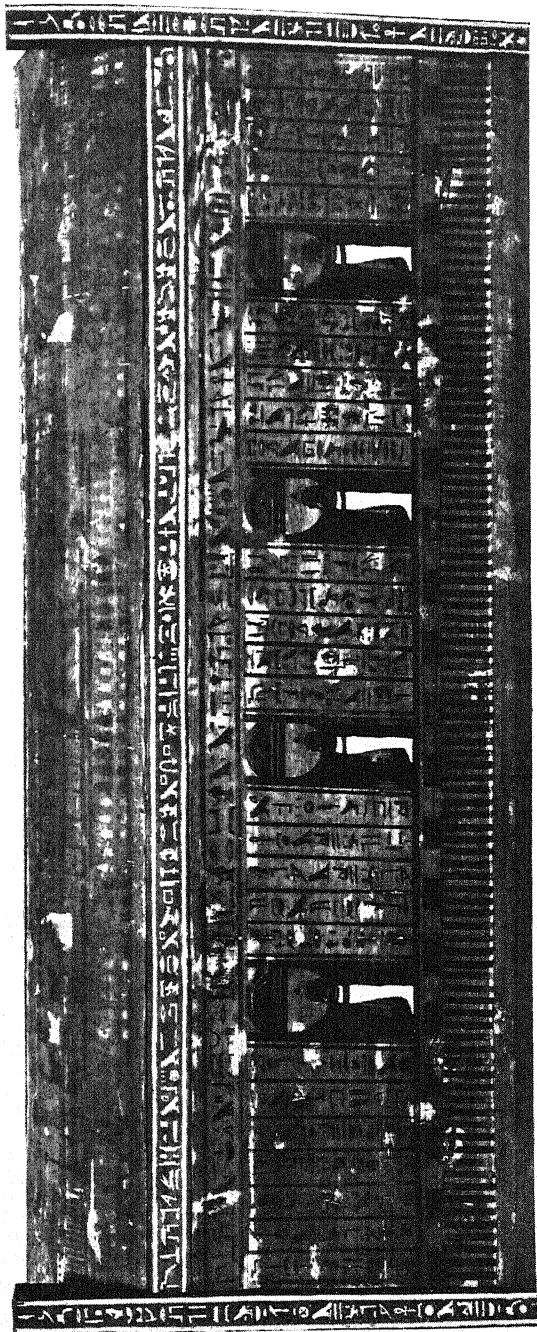








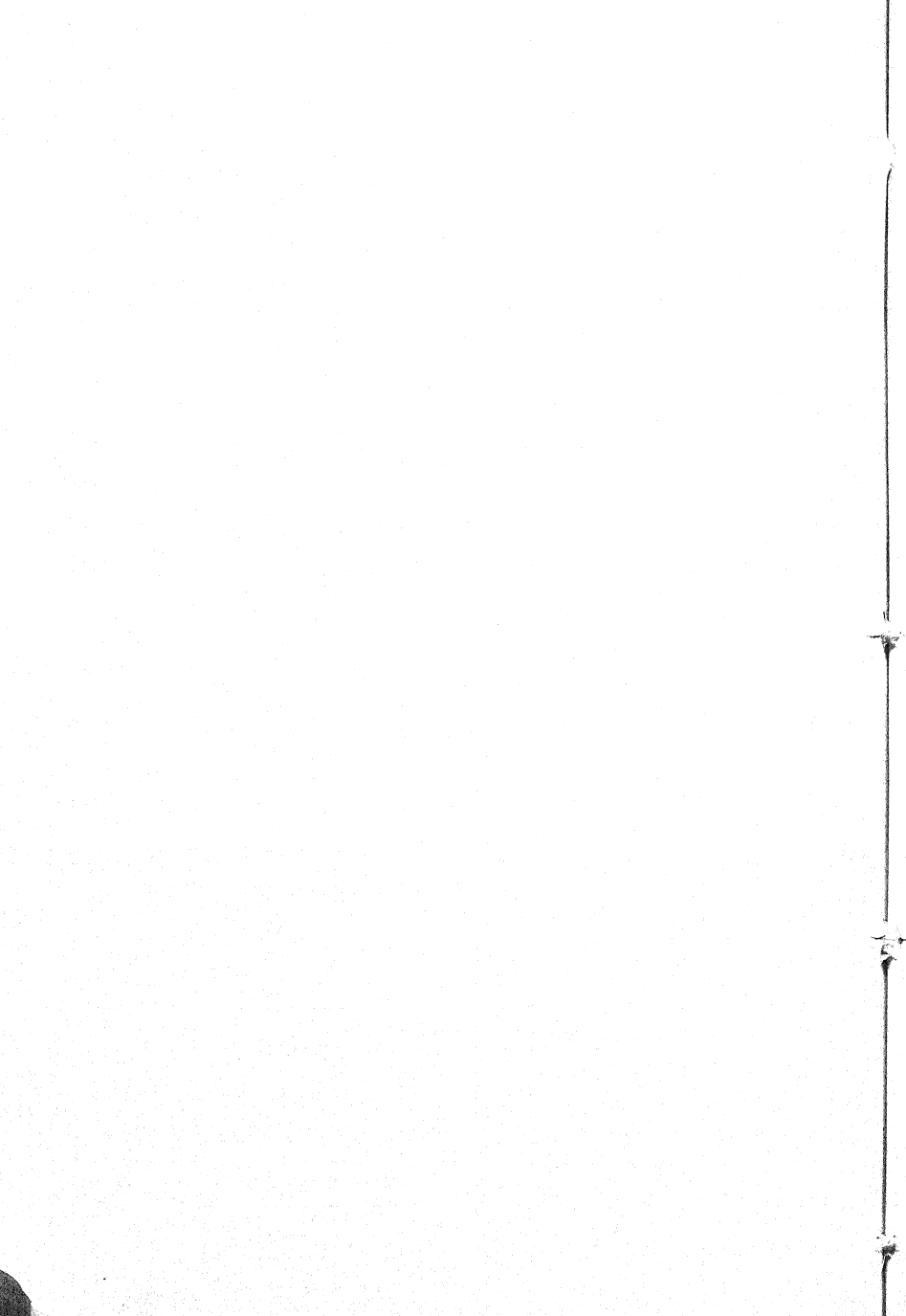


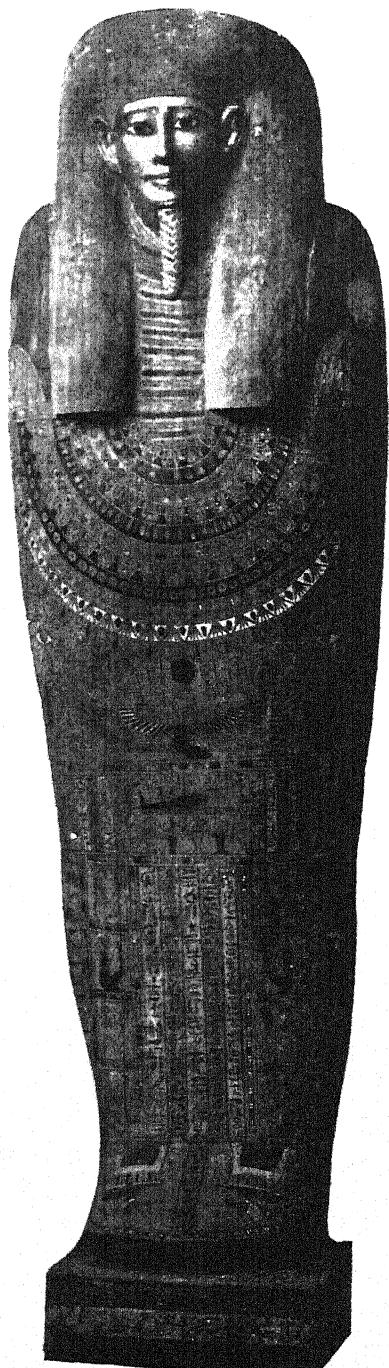


XIX.—COFFIN OF HER.



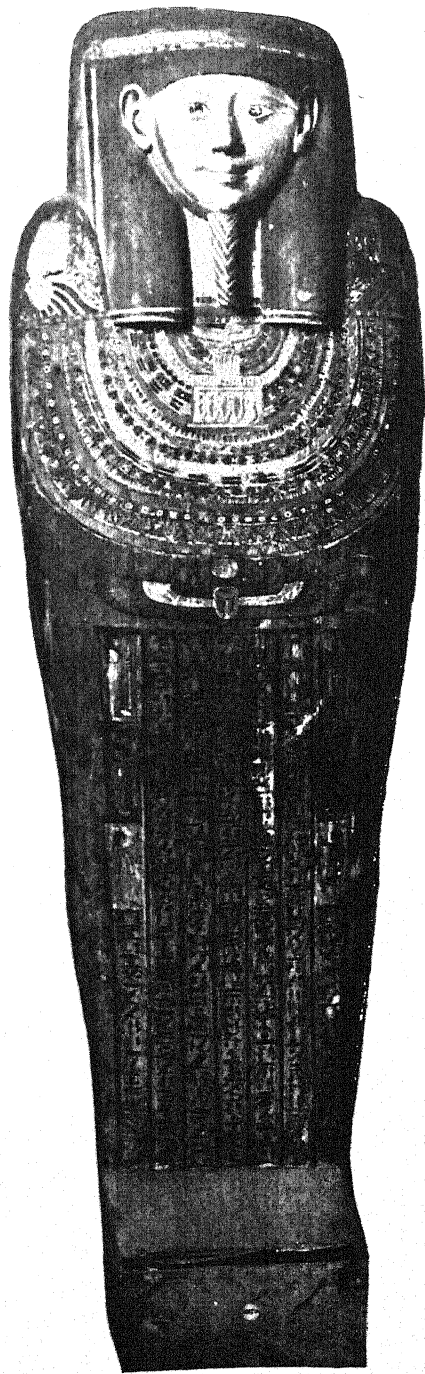


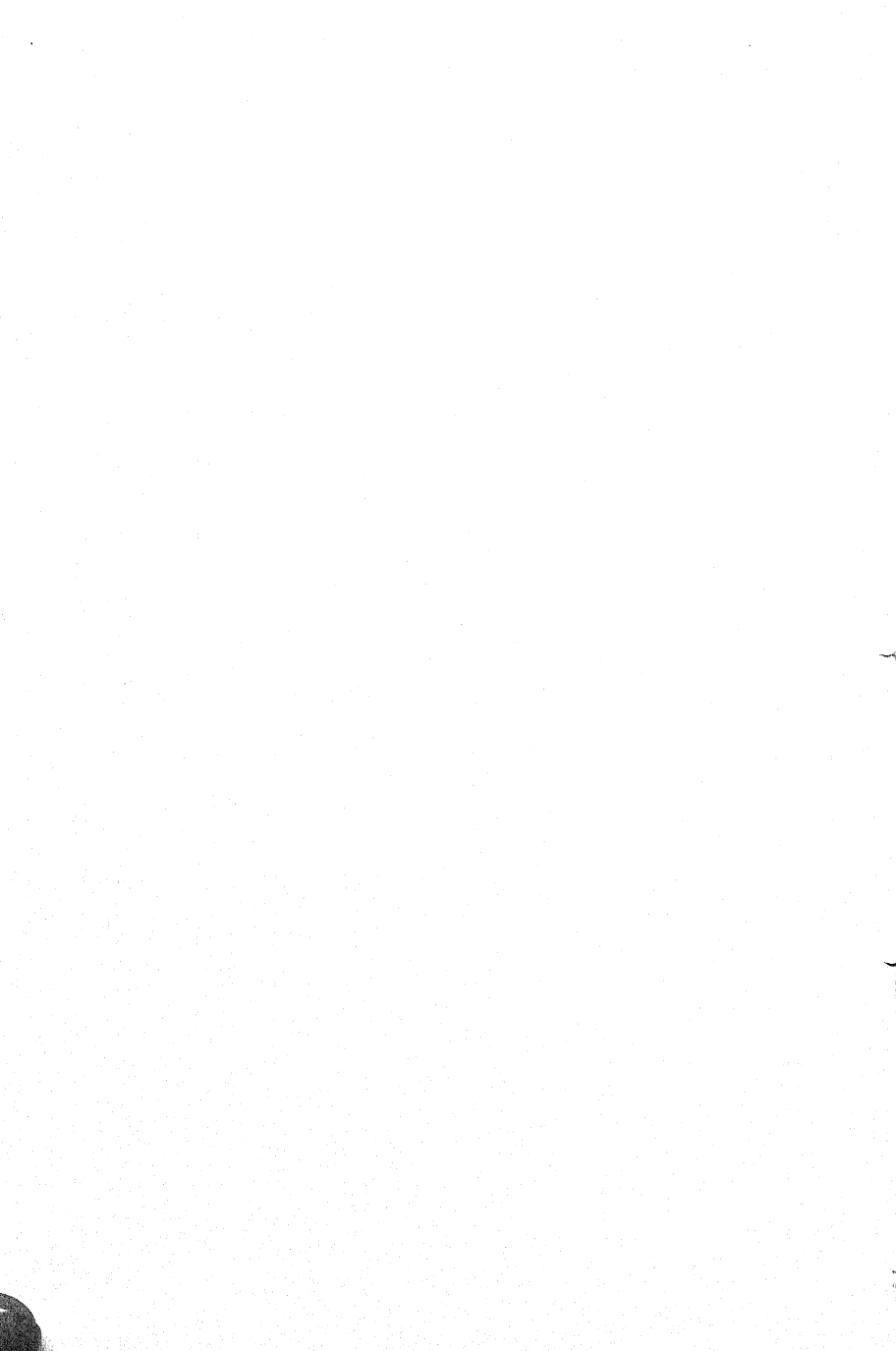


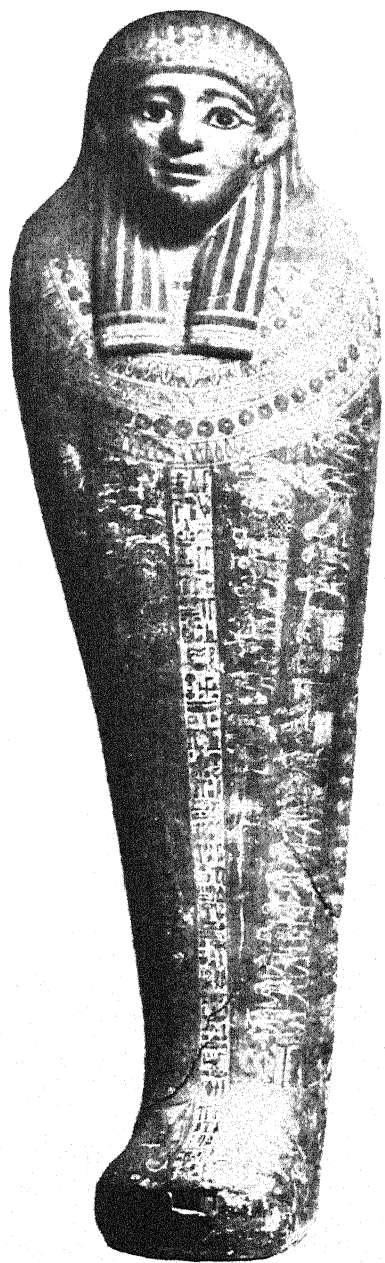




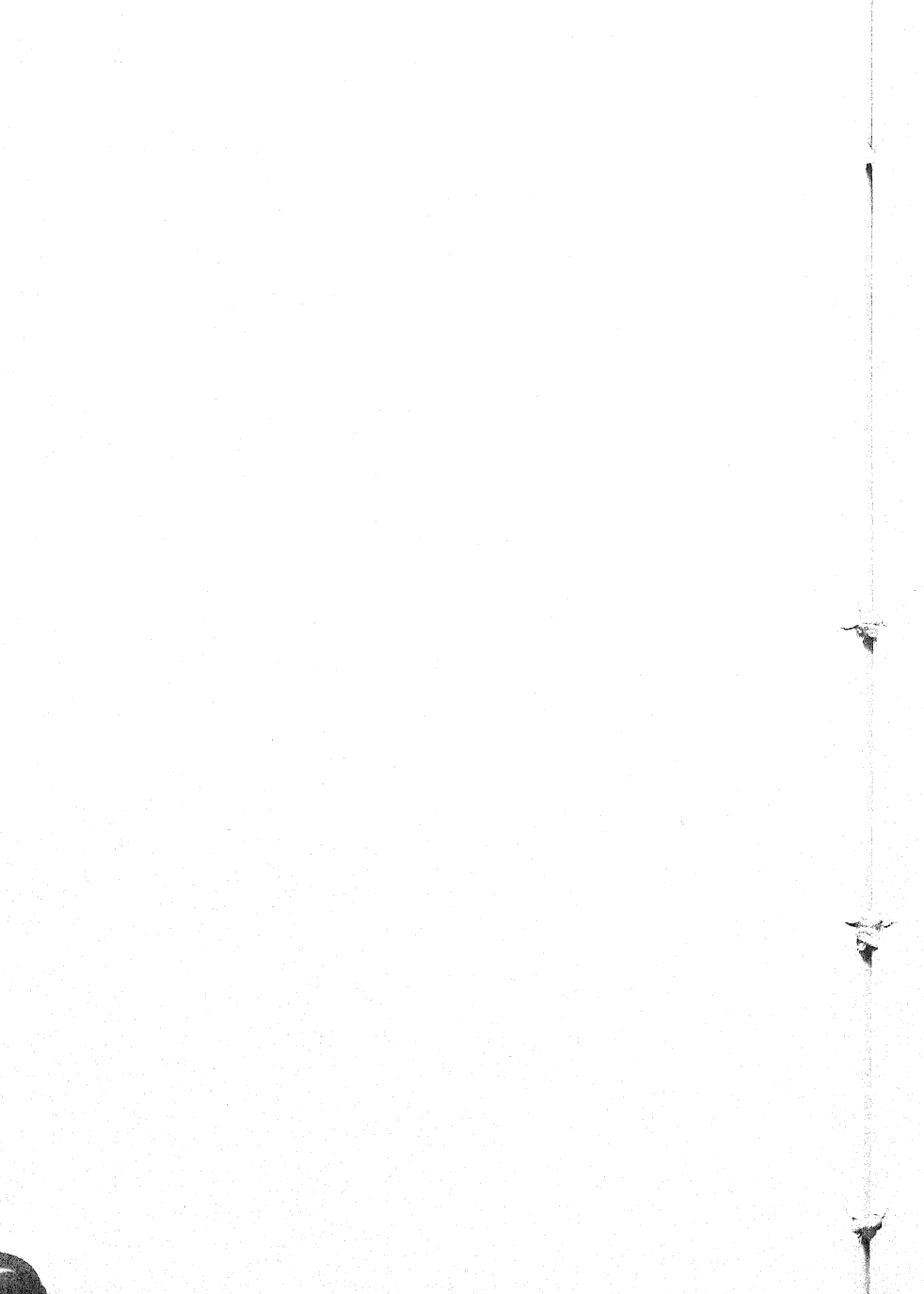


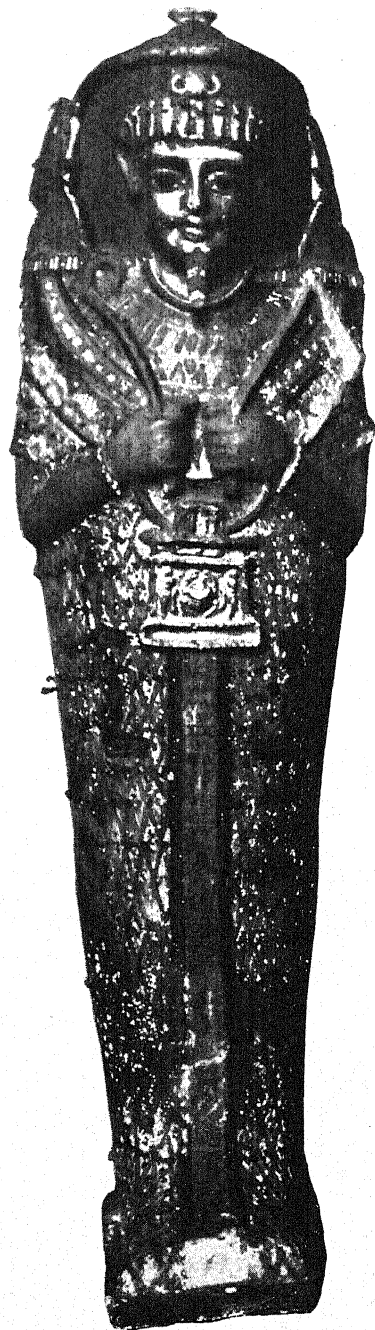


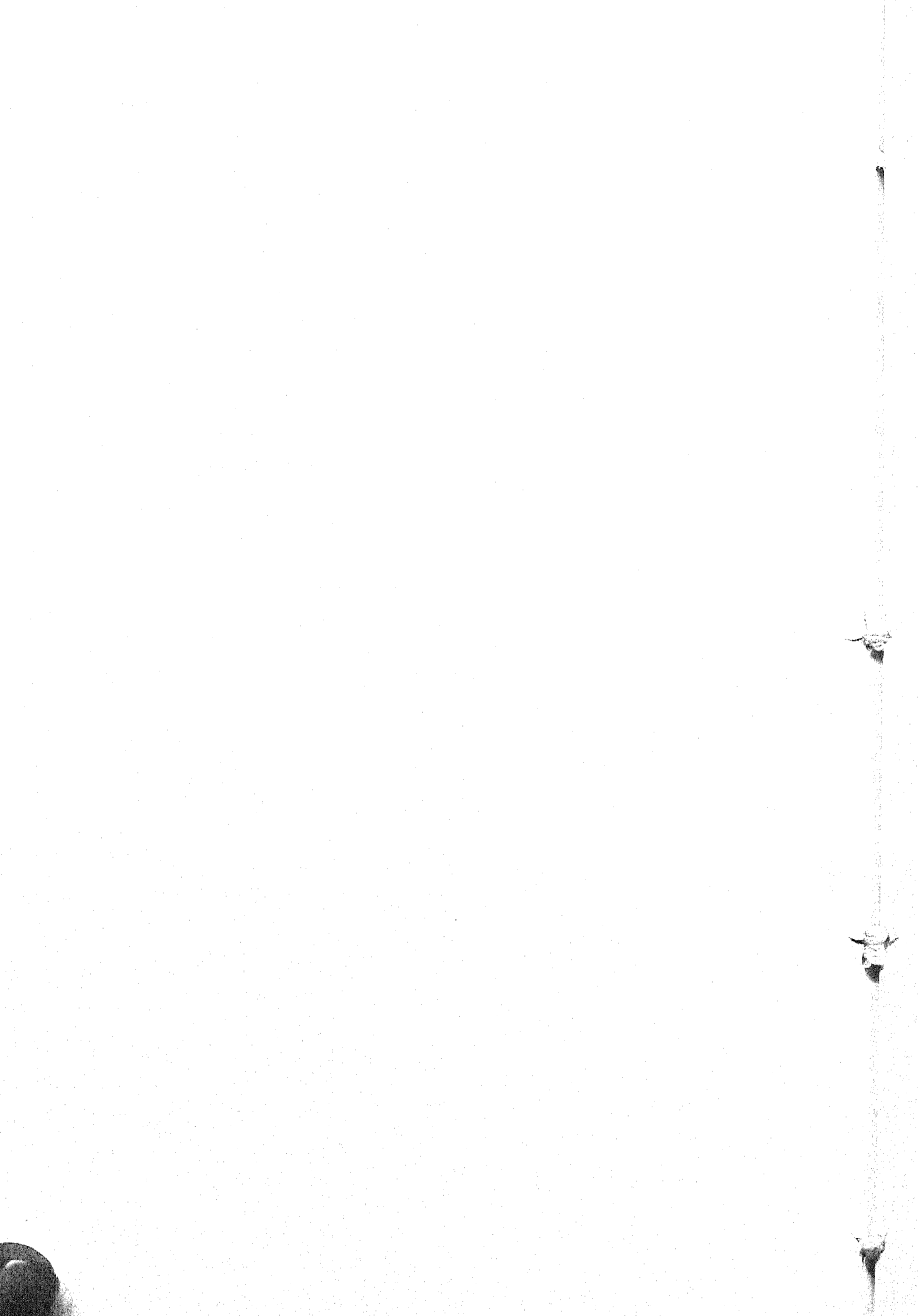


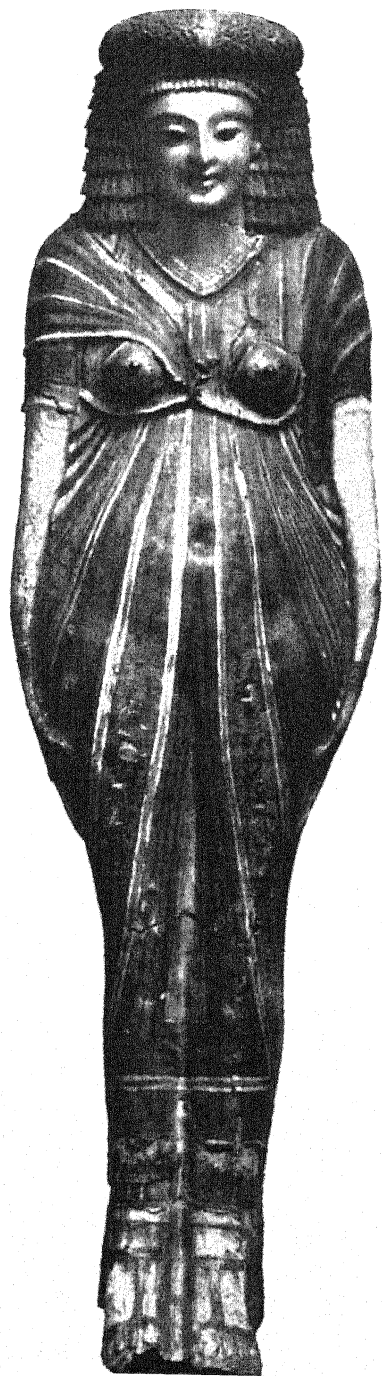


XXVIII — CARTONNAGE CASE OF A WOMAN



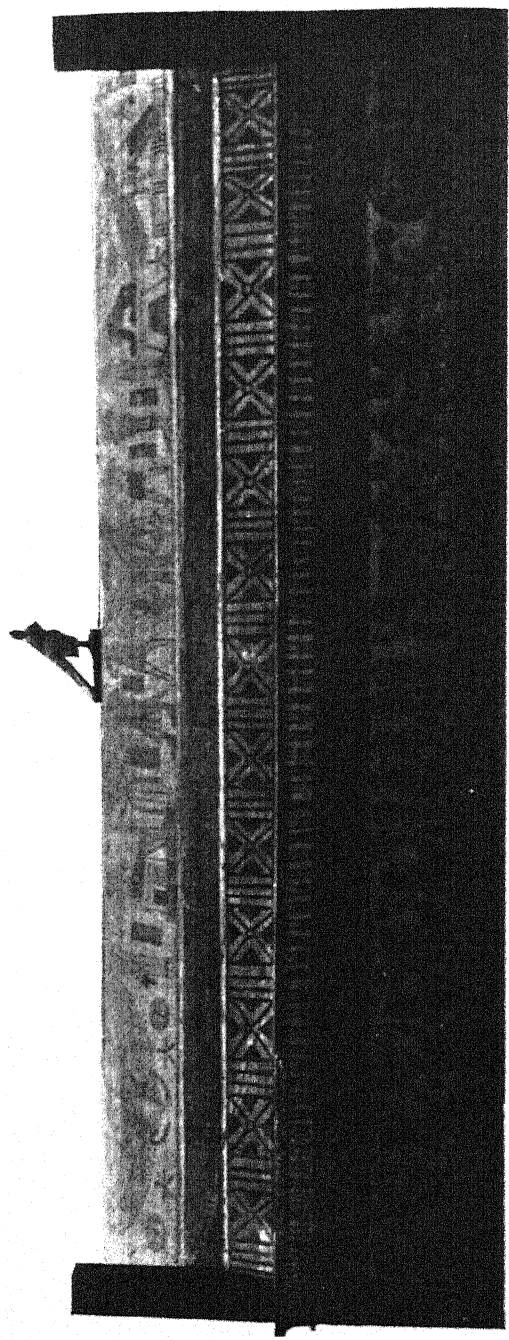




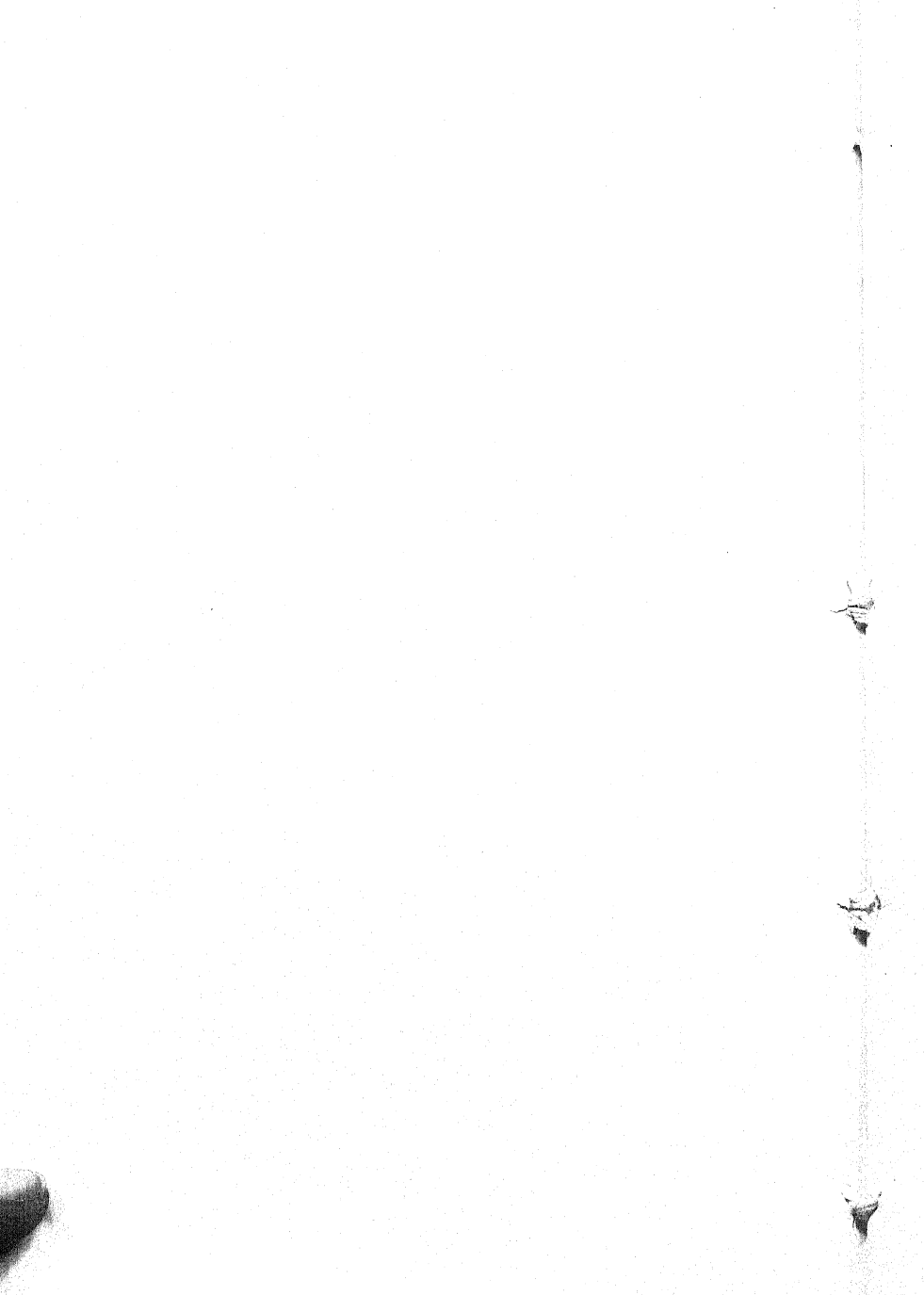


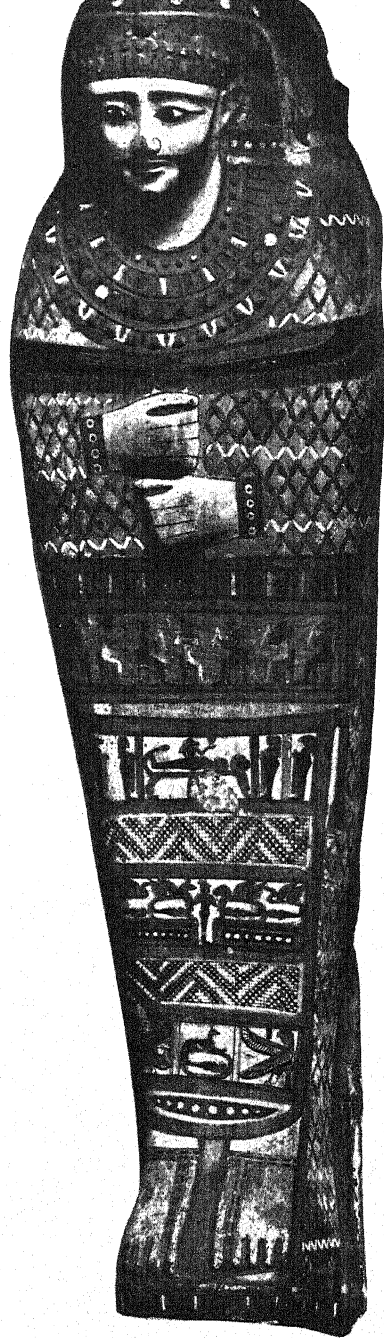




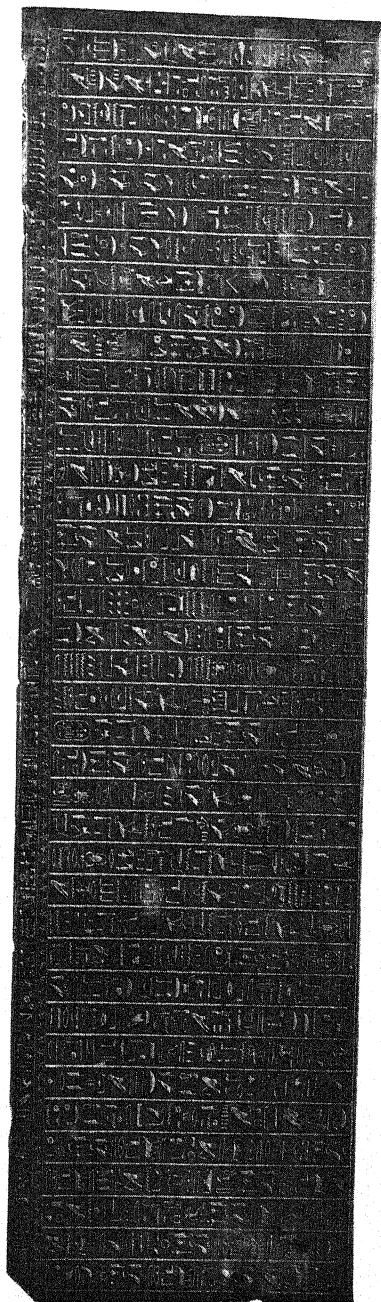


XXVI.—COFFIN OF SOTER, ARCHON OF THEBES.









XXVII.—STONE SARCOPHAGUS OF ĀNKH-NES-NEFER-ĀB-RĀ.

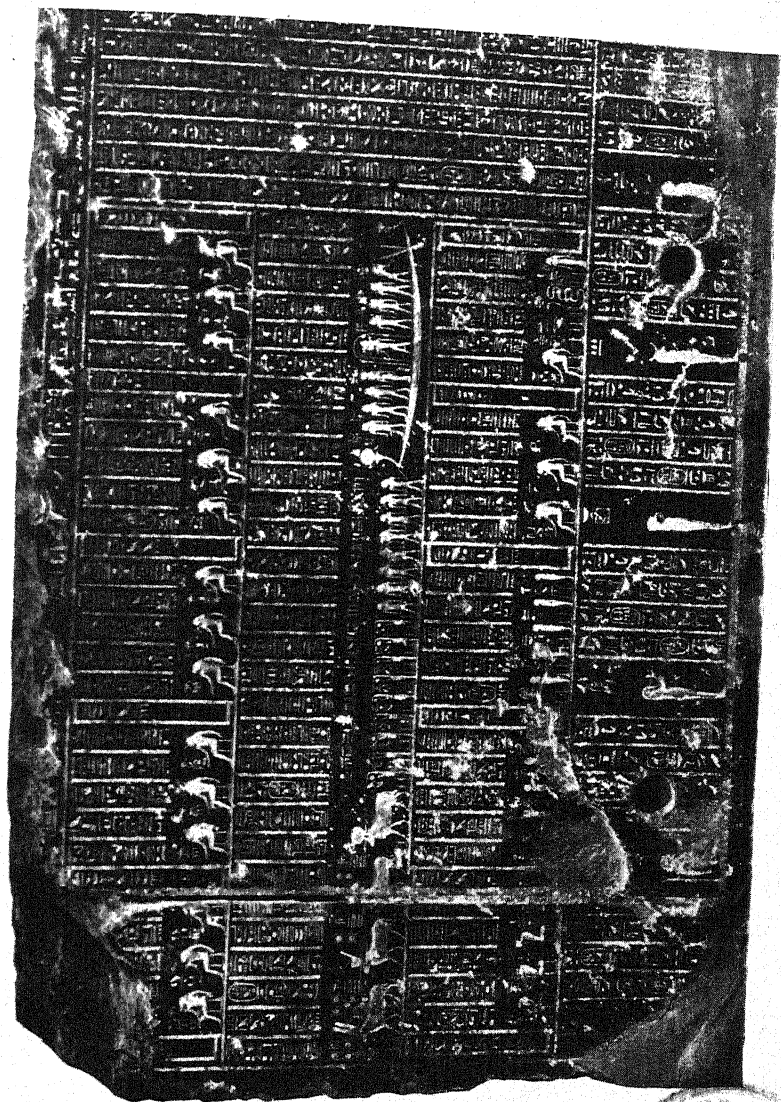




XXIX.—SARCOPHAGUS OF UAH-AB-RĀ.

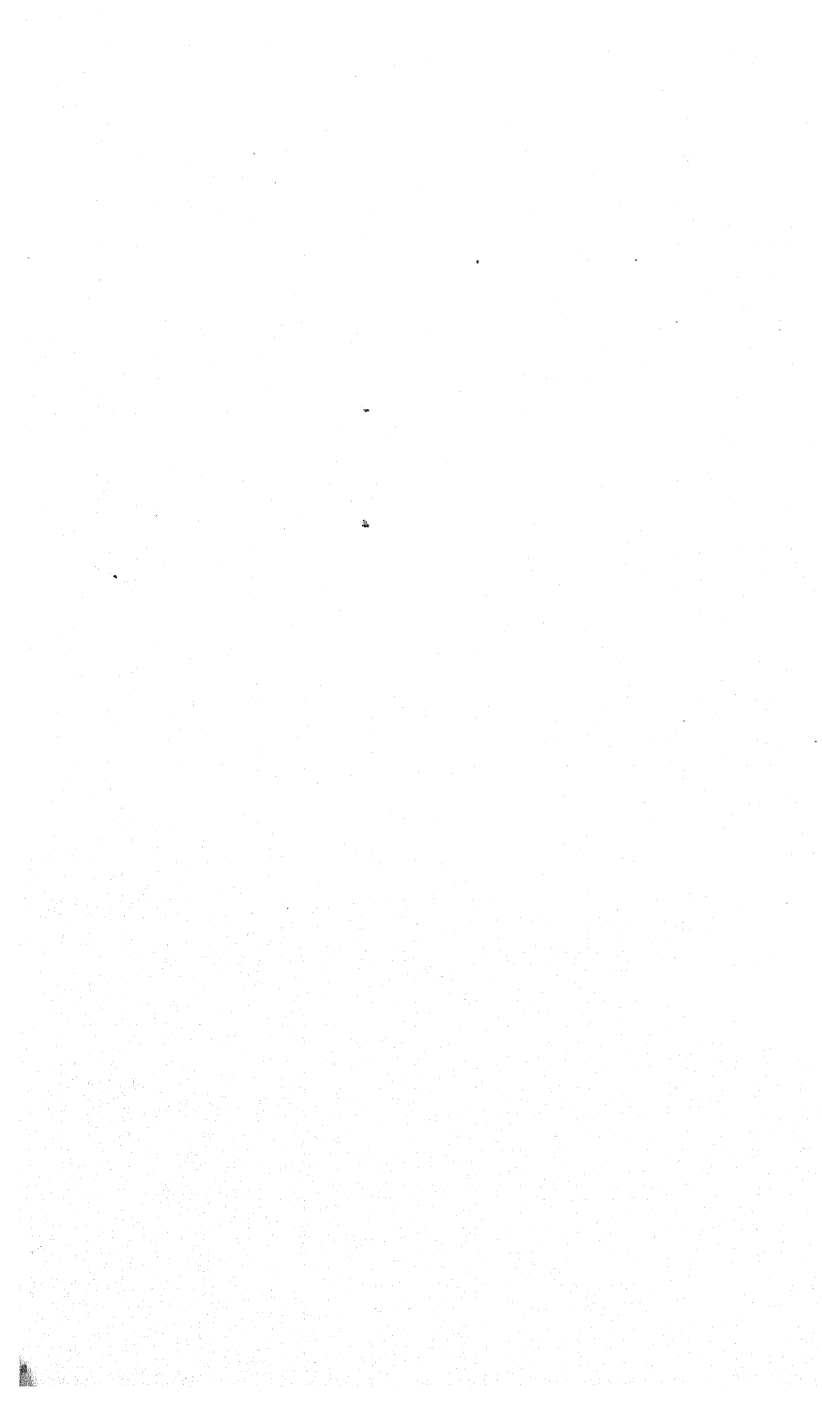


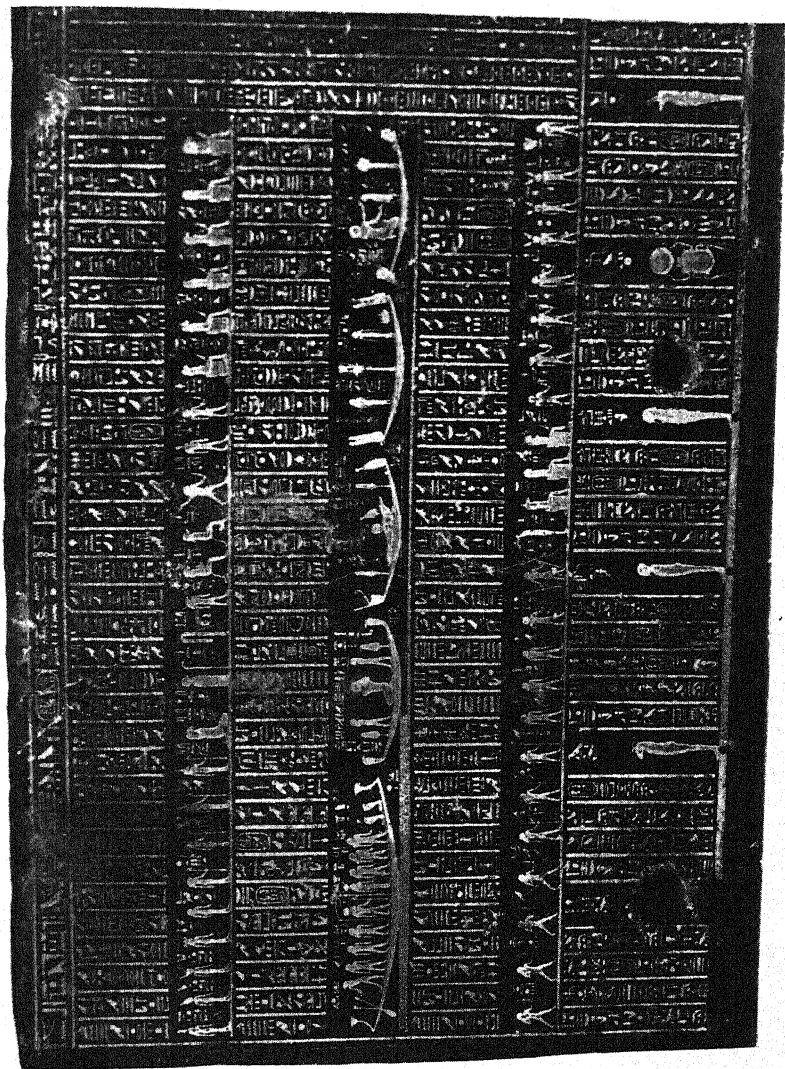




XXX.—SIDE OF THE SARCOPHAGUS OF NECTANEBES II.







XXXI.—SIDE OF THE SARCOPHAGUS OF NECTANEBES II.